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ABSTRACT

This handbook is intended as a resource for use in the study, documentation, presentation, and teaching of Wyoming folk traditions. Much of the information is applicable to work with folk traditions in general. The seven chapters include a brief description of what folklore and folk arts are and a survey of some folk traditions practiced in Wyoming. Two chapters address how to conduct research with folk art and artists, and how to coordinate local festivals. The chapter on folk arts in the classroom deals with research; student collections; museums; folk artists in the schools; field trips; senior citizens; and discipline-based art curriculum. Funding and resources suggested include local, state, federal, and private sources. The last chapter provides additional bibliographic sources to those mentioned throughout the text. It is followed by appendices of sample collection and data logs, forms, and an evaluation sheet. (MM)

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WYOMING Folk Arts Handbook

a handbook for community research and programming

by Timothy H. Evans and Patricia A. Kessler

SO 025 596

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CHAPTER ONE

INTRODUCTION

Folk art is the oldest of the aristocracies of thought, and because it refuses what is passing and trivial, the merely clever and pretty, as certainly as the vulgar and insincere, and because it has gathered into itself the simplest and the most unforgettable thoughts of the generations, it is the soil where all great art is rooted.

- William Butler Yeats

This handbook is intended as a resource to be used in the study, documentation, presentation and teaching of Wyoming's folk traditions. It includes a brief description of what folklore and folk arts are, a quick survey of some of the folk traditions to be found in Wyoming, a chapter on how to conduct research with folk arts and artists, chapters on local festivals and on using folk arts in the class room, a chapter on finding funds for folk arts projects, and bibliographies for each topic. We hope it will help and encourage those who are interested in their own community's folk traditions. Research and presentation of folk culture on the local level is a way to empower Wyoming's communities, and it can lead to a compassionate and informed understanding of Wyoming's multi-cultural heritage.

The study and teaching of Wyoming's folk traditions complement the study and teaching of Wyoming's history and arts. Folk arts are, as we hope this booklet will make clear, above all a community phenomenon. Folk traditions such as pow-wow dancing, quilting and the making of posole are among the major things that give character and uniqueness to a family or community. They also provide evidence of the variety of ethnic, religious and occupational groups that settled in Wyoming and shaped our culture.

Over the last few years several research projects have been carried out in an effort to document Wyoming's folk artists. Surveys have been conducted in Southwest Wyoming (1985), Sheridan County (1987), Albany and Carbon Counties (1988), the Big Horn Basin (1989), Casper and the Lower North Platte Valley (1989-90), and most recently, in the Star Valley (1992). Other projects have included surveys of cowboy crafts (1987-93), old-time fiddling (1987), and country dance traditions (1988). Products resulting from these surveys are listed in the bibliographies; materials collected reside in the Folk Art Archives, at the University of Wyoming. There is still much to learn and document in the diverse and prolific folk traditions of Wyoming's communities. The ethnic backgrounds of residents of

the State range from Native- to Spanish-Americans, from Germans to Basques, from Greeks to African-Americans--all of whom have contributed to the beauty and complexity of Wyoming's folk traditions.

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CHAPTER TWO

WHAT ARE FOLK ARTS?

Folk arts are present in almost every aspect of our lives. Lullabies, ghost stories, quilts, saddles, rifles, fiddle tunes, barn dances, yard art, wood carving, beadwork, pow-wows, proverbs, herbal medicine, **posole** or Italian sausage, barns and fences, sheep wagons... these are but a few examples. They make up some of the most interesting and beautiful parts of the Wyoming landscape, and many of the most creative activities in the everyday lives of Wyoming's people. Folk arts include pioneer skills such as blacksmithing and the construction of log cabins, but also many modern skills such as quilting, story- telling, or the making of yard art. They are an important part of the history and the everyday culture of Wyoming.

KEY WORDS

Terms such as "folk," "folklore" and "folk arts" can mean widely differing things depending on who is using them, so it is a good idea to begin any discussions of folk arts by defining terms.

FOLKLORE. It is easiest to define this word by first defining the word "folk." **Folk** is easy to define: it means, simply, "people," or, more specifically, **groups** of people. All folklore exists within the context of a folk group.

A FOLK GROUP is any group of people, whatsoever, who have at least one thing in common. Examples include families; neighborhoods; clubs; groups of friends; students in a class room; ethnic groups; occupational groups such as cowboys, teachers or bureaucrats; religious groups such as Catholics, Mormons, or a local congregation; regional groups such as Westerners or Southerners; and so on. Most Americans belong to several folk groups: an individual child's family, class at school, sports teams, church congregation, and ethnic group, for example, may all be distinct folk groups with their own kinds of folklore. Some groups may have more folklore than others: generally groups that have existed for a longer period of time, or in which the people know each other more intimately, will have more folklore. Most folklore can not be fully understood or appreciated without considering the folk group to which it is traditional.

TRADITION is what ties folk groups together. Tradition is the information about how to do a certain thing, or what a certain thing means, that is passed on over time by members of a folk group. Holiday celebrations are a good example which almost anyone can relate to. Christmas is traditional within the folk group "Christians," but it is celebrated nowadays by most Americans, whether Christian or

not, so it can also be said to be traditional to the folk group, "Americans." Many traditions having to do with Christmas are traditional within families: students should be able to come up with many examples on their own, including giving and receiving gifts, decorating a tree, the use of certain colors (red and green), eating special foods, singing or listening to special music, going to church, having family reunions, hanging stockings, and passing on beliefs about Santa Claus. While all these are things that many families do, there are also differences (or **variations**) between families: At what time do you open presents? What special foods does your family eat? What kinds of decorations are hung on the tree? What items are stuffed in the stockings? Numerous ethnic Christmas traditions can be identified: for example, many Hispanic Catholic communities still act out the ancient **Los Pastores** (The Shepherds) play at Christmas time. Non-Christians in America will often participate in many of the non-religious aspects of Christmas, such as trees and gift-giving, although, of course, Jews, Muslims and other groups have their own, equally rich folk traditions.

Traditions are passed by word of mouth, or by observation and imitation. You do not learn how to decorate a Christmas tree in school, or out of a book; you learn it through your family, by watching others or by being told how to do it. Likewise, a ghost story is learned by a child who hears it from other children at summer camp, and knitting may be passed down from mother to daughter.

Patterns and Variations are also important aspects of traditions. There are traditional patterns for Christmas tree decorations and traditional ways to decorate trees, but each family will have its own unique variations on them. Similarly, a folk song such as "The Old Grey Goose" will have a traditional pattern which makes it recognizable, but will vary slightly between individuals, families and regions; paper airplanes have patterns that must be followed if they are to fly, but within these patterns there can be considerable individual variation.

The Meaning of an item of folklore, and criteria for making judgements about it, are also part of the tradition, and folklore therefore can not be understood or evaluated outside of the context of the folk group. A child will learn the criteria for what constitutes an acceptable or attractive Christmas tree at the same time that she learns how to decorate the tree. The standards for a Christmas tree within a family may include the use of certain kinds of decorations, or the use of lights, or a certain degree of height or fullness. The meaning of the traditions will also be taught as part of the process of learning them. A particular Christmas tree ornament, for example, may be a family heirloom: stories about the history of the ornament, about ancestors who made it or brought it with them from the old country, will be taught to children as the ornament is being hung on the tree. To an outsider who does not know these stories, it may be an attractive ornament, but the meaning of the object within the folk group (the family) will not be understood. For a Christian family, religious beliefs associated with Christmas may also be taught in a traditional way.

Folklore, then, is passed on in a traditional way within a folk group. Christmas traditions are a kind of folklore, as are ghost stories learned in summer camp, knitting techniques passed from mother to daughter, quilt patterns, ways of erecting or painting a tipi, jokes, hymns, superstitions, fraternity initiation rites, ways of making **tamales** or choke cherry gravy, the steps to the heel and toe polka, or ways of building a log barn.

FOLK ARTS are art forms which are passed on in a traditional way. Examples include saddle-making, which is learned through an apprenticeship; or crocheting, which is still very often passed down from mother to daughter; or fiddles tunes, which are learned from other fiddlers at dances or fiddle contests. Conversely, folk arts are forms of folklore which have an artistic or aesthetic dimension: the proverb, which adds an element of poetic metaphor to everyday speech; the hand-made Windsor chair, which goes far beyond the functional requirements of a chair to display beauty of shape and decoration, and demonstrate the skill of the chair-maker; the quilt, which, besides being a warm, functional blanket, may display traditional patterns of considerable complexity; a traditional food such as posole, which goes beyond mere nutritional needs to create a pleasurable taste.

Just as all groups have folklore, all groups may be said to have folk arts. Families may pass down quilts or Christmas tree decorations; cowboys still make and buy hand-made saddles and quirts; hymns or gospel songs may be traditional to a certain congregation; a particular bead-work pattern or technique may be traditional within an Indian tribe; even counter cultures and youth cultures have folk art forms, including tie-dye T-shirts and spray-painted graffiti. Folk arts provide much of what is beautiful in our everyday lives, and many of the visible markers of cultural diversity and pride.

Folk, Popular and Fine Arts

Ultimately, the way to decide what is folk art and what isn't is to look at the context in which the art is created and used. In a very general way, three kinds of art can be distinguished: folk, fine and popular arts. **Fine arts** usually require a formal education both for the artist and for the audience: examples might include a Beethoven sonata, an Indian raga, a painting by Picasso, or the court poetry of China's Ming dynasty. **Popular culture** is passed on through the mass media; it is available everywhere at the same time and in approximately the same form. Examples include television, top 40 pop songs, popular romances, clothing fashions, TV dinners and craft kits.

Folk arts differ from fine arts in that folk artists do not have formal training in art school, but learn and practice their skills within their folk group. Popular arts are in some sense mass-produced, or at least follow a formula; popular arts are widespread over space but usually have a relatively short duration in time, unlike folk

or fine arts which may be less widespread in space but will have longer duration in time. Folk arts differ from popular culture in that folk objects are hand-made and unique rather than mass-produced. Folk arts may be hobbies (like most basket-making), full-time occupations (like saddle-making), or they may be ceremonial (like hymn-singing). Many folk artists don't think of themselves as artists, but may be regarded as such by outsiders.

Folk, fine and popular arts are not strictly separate; they interact with each other in all kinds of ways. Fine arts have tended to get the most attention in arts programs, but all three are vital parts of our culture. Folk arts have tended to be overlooked, perhaps because they are with us every day and taken for granted. Folk arts are the result of bringing aesthetic considerations into everyday life. Folk arts exist in every human group, and they are an important part of what it means to be human.

FOLKLORE AND FOLK ARTS FOUND IN WYOMING

The following is a list of some of the folklore and folk arts found in Wyoming. It is far from complete and should not be regarded as definitive. It is meant as a tool to help community scholars identify folk arts. Those who wish to research a particular form of folklore are encouraged to read more about that form: the bibliography at the end of this chapter is a good place to start.

All the art forms listed below are folk art forms, but the fact that a person practices them does not necessarily make that person a folk artist. A carpenter, for example, may have learned his/her skills in a traditional way, such as through an apprenticeship; or he/she may have learned them at a vocational school or through the media. Most likely, it will be a mixture of all of these. A basket-maker, likewise, may have learned in a traditional way, through the media or in art class; he/she may make traditional, functional baskets or avant garde, non-functional baskets; most likely, he/she will have done some or all of the above. The distinction between folk, popular and fine arts, although it is helpful when we are defining what folk arts are, is sometimes difficult to apply to an actual, individual artist. Most modern Americans are influenced by a wide variety of cultural sources. Determining whether an artist is a folk, popular or fine artist is often difficult and subjective.

To be fully understood, each artist must be considered separately, as an individual, and as part of the group within which the art form is learned and practiced.

MATERIAL FOLK ARTS

A. TRADITIONAL CRAFTS

1. Wood and Fiber Crafts

Hand-made furniture. Wyoming has a tradition of leather, rawhide, horn, antler and bone as material for making furniture, as well as wood.

House-building, cabinet-making and carpentry. Most professional carpenters and cabinet-makers are highly skilled craftspeople. There are some in Wyoming who still make things the old way, with tongue and groove construction and dove-tail joints.

Wood-carving. Most active wood-carvers create sculptures, toys or decorative objects such as chains or canes, but on the frontier many tools and kitchen utensils were hand- carved out of wood.

Basketry. This is still an active craft in some parts of Wyoming, although it is done as a hobby rather than from a practical need. As functional items, paper and plastic bags have replaced baskets.

Musical Instrument Making. The making of fiddles, guitars, flutes, drums and other instruments is still quite active in Wyoming. These are complicated crafts that take much skill and experience to do well. Native American drums, rattles, and flutes are almost entirely hand made.

2. Metal Crafts

Blacksmithing. For the most part, modern blacksmiths either do repair work, make brands, or use blacksmithing as a sculpting technique. The works of pioneer blacksmiths are still common in Wyoming: brands, plows and other farm and ranch tools, implements for cooking, carpentry and other crafts, and domestic items such as hinges, gates and fire irons.

Farriers. Although most horseshoes now are mass- produced, the trimming of hooves and fastening of the shoes is a task that could never be done by machine and, consequently, this craft is alive and well. The task is often carried out by ranchers or cowboys, but there are a number of professional farriers in Wyoming.

Bit and Spur Making. The making of bits, spurs, hardware for saddles, and other metal parts of the cowboy outfit is still active in Wyoming; it may be

practiced on the side by cowboys, or by blacksmiths, or by full-time makers of bits and spurs.

Silversmithing. Including shaping, soldering and engraving. Saddles, bridles, bits, spurs and other tack often include silver decorations. Jewelers and bit and spur makers often practice silversmithing.

Jewelry-making. The collecting, polishing and setting of agate, jade and other native gemstones is a common hobby throughout Wyoming. Gemstones may be used not only for jewelry but in the creation of a variety of folk art forms, from jewelry boxes to lamps to doll houses.

3. Stone and Clay Crafts

Masonry. With the easy availability of sandstone or limestone as a building material, masonry has been an important craft in Wyoming since the earliest days of settlement, and it still is. Often it was carried out by local ranchers or their hired hands, but a number of full-time masons were active quite early in Wyoming's settlement, especially Swedish and Scottish immigrants.

Stonecarving. Before 1930, many Wyoming gravestones were carved by Wyoming stonecarvers out of locally quarried sandstone or limestone. Many Wyoming cemeteries, especially in the southern part of the state, are impressive showcases of the stonecarvers' art, although some of the carving was imported from out of state. Much of Wyoming's sandstone or limestone architecture, especially from Victorian times, contains carved decorations, although some were imported from out of state, and much of what appears from afar to be stone carvings on buildings are actually manufactured decorations of terra cotta or other materials. Stone-carving, especially of pipes, is also an important part of Wyoming's Native American traditions.

Pottery and ceramics. Much frontier pottery was imported from the east, but it was sometimes made from necessity on local ranches. Modern pottery, like many other crafts, has become an alternative to factory products. Much modern ceramics is oriented to the creation of art objects rather than utilitarian goods.

4. Textiles

Spinning, weaving and dying. In the earliest days of settlement, these skills were necessities if a family was to be adequately clothed. Although the necessity gradually died out with the influx of inexpensive factory made fabrics and clothes, these crafts have survived very well into the present as hobbies and/or art forms. Hand-made fabrics and clothes are not only attractive and of higher quality than most factory goods, but can become valued mementoes of family and friends.

Quilts, coverlets and rugs. In pioneer days, these for the most part were "salvage" crafts by which new and useful fabrics were created out of old scraps and left-over materials. They were, of course, often of great beauty, and in many cases have become treasured family heirlooms. Quilting and, to a slightly lesser extent, rug-making, are still quite active around the state, perhaps most notably in Mormon communities. The making of star quilts, ribbon shirts and other traditional textiles is quite common in Wyoming's Native American communities.

Embroidery, crocheting, tatting, bobbin lace-making, knitting and needlepoint. The needle arts have been an important part of the domestic crafts since pioneer days. Many of them still are; Wyoming's Hispanic and Mormon communities still carry on especially rich traditions of these crafts. They are a way of adding a touch of beauty to a home.

Hand-made clothes. This is still an active craft in a great many families, although most clothes are now made from store-bought patterns rather than traditional patterns learned by word-of-mouth or example. Ethnic dance costumes are still commonly hand-made among Greeks, Basques and other groups; an especially rich tradition in Wyoming is the making of Native American dance costumes.

Dolls and other toys made from textiles. Inexpensive toys have long been made from scraps of material, including dolls and animals. These often take traditional forms such as Raggedy Anns and monkeys, although now a large selection of store-bought patterns are available. Folk toys can also be made from wood, papier-mache, and many other materials.

5. Leatherwork and Other "Cowboy" Crafts

Saddlemaking. Although factory-made saddles are now more common than hand-made saddles, there are nevertheless still a good number of active saddlemakers in Wyoming. Indeed, the "cowboy state" is one of the best in the country for this craft, for both quantity and quality. Saddlemaking includes not only the craft of making and assembling the saddle, but the art of tooling it with floral, geometric, basket-weave and other patterns.

Tack, saddlebags, chaps, boots, hats, belts, purses and other smaller leather items. A great many of the smaller leather goods are still made in Wyoming, by both professionals and amateurs. These involve many of the same skills as saddlemaking, but the making of boots, hats and chaps are quite distinctive crafts involving a whole separate set of skills and tools.

Rawhide braiding. This craft is less common than in pioneer days, but there are still numerous makers of quirts, bosals, riatas and other rawhide horse gear in the state.

Horsehair braiding, twisting and hitching. These three, quite distinct crafts are rarer than rawhide braiding. They came close to dying out but have been revived quite recently. Some of the work done in the 19th and early 20th centuries, most notably in the State penitentiary, is astonishingly beautiful.

Gunsmithing combines wood and metal. Most modern gunsmiths will buy the action (metal parts) of a gun but will do a good deal of reshaping and polishing, and will carve the stock (wooden part) entirely by hand. As with saddles and many similar items, most modern guns are factory made, but gunsmiths can still be found in a good many Wyoming communities, and they are not likely to disappear entirely.

B. VISUAL FOLK ART. Visual folk art is distinguished from folk craft in that craft is primarily utilitarian. Visual folk art is created primarily or solely for the sake of its beauty, or at least for its artistic effect. A craft object such as a chair or saddle, by contrast, is created primarily to be used, although it may be very beautiful. Many objects created by the different sorts of craftspeople listed above are art objects in this sense, but the types of visual folk art listed below are those which are created primarily or solely for their beauty.

1. **Painting.** A folk painter is one who is self-taught or trained within the local community. The subjects of folk paintings very often are taken from the community: landscapes, houses, community activities, religious subjects or portraits. Abstract designs are also common. Many folk painters use materials other than canvas: murals, hand-painted signs, paintings on bone or antlers, painted Easter eggs and Christmas tree decorations, painted designs on furniture and the outsides of buildings, and even spray-painted graffiti can be forms of folk painting. The Native American traditions of painting on hides or rawhide is also quite active in Wyoming.

2. **Sculpture.** As with painting, a folk sculptor is one who is self-taught or trained within the community. The folk sculptor may carve wood or stone, mold figures from clay or cement, create them with a welding torch, or fashion them out of such scrap materials as beer cans or even old clothes.

3. **Yard art.** Some yard art can also be classified as sculpture, but yard art also includes such things as hand-made mailboxes, windchimes, whirligigs, or fences made from objects such as wagon wheels which have been welded together.

4. Scrimshaw. The Rocky Mountain area has a rich tradition of carvings done on bone, horn or antler. The most common subject is wildlife, but scenes of ranch life or abstract designs are also found.

5. Folk Art of Children. Children, being less literate than adults, have a more oral culture and therefore have many forms of folklore, passed down from one generation of children to another. Among these many forms are material forms of folklore. Examples may include gum wrapper chains, paper airplanes, ways of folding notes and other forms of paper folding, even spitballs.

6. Beadwork, Quillwork and Featherwork. The beadwork of modern Native Americans evolved out of the quillwork of pre-white contact days. Modern bead and feather workers create dance costumes and objects used at pow-wows and sacred ceremonies as well as those made for daily use or sold to collectors and tourists.

C. FOLK ARCHITECTURE. Folk buildings are those which are built in a traditional way, without blueprints or formal training. A folk builder will build a house or barn in the same style and with the same techniques as his relatives or neighbors. In this way, regional and ethnic traditions of architecture develop. The folk architecture of Wyoming pioneers was often built out of logs, fieldstones or locally quarried sandstone. As time went by, many frame folk buildings were constructed. Many types of folk buildings can be identified in Wyoming, including houses, barns, various farm outbuildings, craft shops, one-room schools, one-room churches, hay stackers or hay derricks, fences, corrals, and wooden bridges. Folk buildings associated with ethnic groups such as Scandinavians, Germans and Native Americans, can also be identified. For aid in identification, see the works by Alan Noble, Eileen Starr and Dell Upton listed in the bibliography.

D. FOLK FOODS. Ways of procuring, preserving and preparing food also are passed down in a traditional way within a family or community. Foods tend to be one of the best surviving ethnic customs among immigrant groups. Many of Wyoming's Polish- Americans, for example, still make their own Polish sausage or **kielbasa** especially for holidays; posole, tamales, and a variety of other foods are still commonly made among Wyoming's Hispanic population. The ways and occasions upon which particular dishes are served is also traditional. For example, the majority of Americans serve separate meals to everyone present on individual plates, but many ethnic groups will place the dishes in the center of the table and individuals will help themselves. The serving of particular dishes at particular times of the year, such as turkey at Thanksgiving or black-eyed peas on New Years Day, is also traditional

E. FOLK COSTUME. A number of Wyoming's ethnic groups still preserve (or have revived) their traditional costumes. Basque ethnic festivals and Native American pow-wows, for example, are both good places to observe folk costumes. More commonly seen in everyday life are the traditional costumes of certain occupational

groups, such as the well-known combination of hat, shirt, boots, chaps, and so on that marks the modern cowboy. Folk costumes may be studied both in terms of the crafts which are used in their creation, and the ways or occasions in which the completed costumes are worn. Much or all of the cowboy's costume, for example, is likely to be factory-made, but it's characteristics and the way it is worn are still a kind of folk tradition. Costumes for special occasions, such as Halloween or parades, are also examples.

PERFORMED FOLK ARTS

A. VERBAL ARTS

1. **Story-telling.** Folk stories are stories that are passed down in a traditional way (usually by word-of-mouth) within a group. Some of the most common are ghost or horror stories, such as "The Hook," "The Vanishing Hitchhiker," or the Mexican legend of "La Llorona" (The Weeping Woman). Stories about local haunted houses or eccentric characters can be found in most communities; families have stories they pass down about eccentric ancestors, how they came to the New World, how Grandpa almost became wealthy, and many other topics. Traditional stories may be passed down in ethnic groups: for example, many Native Americans continue to tell the widespread "Star Husband Tale," stories of the adventures of Coyote, and many other traditional folktales, legends and myths. Religious stories also continue to be passed down: Catholics tell stories about saints and miracles, Mormons tell stories about the appearance of Moroni and other angels to help in time of need. Occupational groups, including cowboys, loggers, bureaucrats and college professors, also have traditional stories: on college campuses, stories abound about professors who are eccentric, absent-minded or arbitrary graders. Humorous stories, such as tall tales, also abound in oral tradition. Some stories are passed down within small groups such as families; others, such as the folk tale "Cinderella," are found all over the world, in versions that vary considerably from one culture to another. Folk stories are often picked up by the media: "Cinderella" becomes a short story or a movie, the legend of "Bigfoot" is reported as news by a supermarket tabloid. Those who watch the movie or read the tabloid may, in turn, tell the story orally, and it will re-enter the currents of oral tradition.

2. **Jokes.** Like stories, jokes vary a lot in form and structure, and may be passed down in groups as small as a family or office, or they may be found all over the world. Jokes can take a number of forms: two of the most common are the narrative joke, leading up to a punchline (for example, travelling salesmen jokes), and the riddle joke (for example, light bulb jokes). Some jokes, such as puns, depend on wordplay; others, including sexual and racist jokes, depend on shock, the breaking of taboos, or the facetious expression of unacceptable attitudes or opinions. Practical jokes, photocopied jokes and graffiti have all been studied by folklorists. Political

jokes are also common, as are "sick jokes" which find humor in disasters, assassinations and the like. Children and teenagers have their own jokes. Like traditional stories, jokes may go back and forth between oral circulation and the media. Compared to other folk traditions, jokes often have relatively short lives, but the **forms** of jokes, and the techniques used to create humor, are very old and traditional.

3. Shorter verbal forms. Proverbs ("A stitch in time saves nine"), proverbial phrases ("blind as a bat"), riddles ("What's black and white and red all over?"), and many other kinds of shorter verbal forms, are common folk traditions. Like other traditions, they are passed down in families, ethnic groups, regions of the country, and other folk groups. Other examples include nicknames, place names, and names for groups of people ("Greenies" for Coloradans, or "brains, jocks, preppies," and all the ever-changing groups into which junior high and high school students categorize each other).

4. Folk poetry. This category includes most oral poetry: recited poems, usually with distinct schemes of rhyme and rhythm. Cowboy poetry is probably the best-known oral poetry tradition in the Western United States. Native Americans and other ethnic groups also have traditional poetry. Oral poetry includes ceremonial chants and prayers, chants performed by children such as jump-rope rhymes and counting-out rhymes ("Eenie, meenie, minie, moe, Catch a tiger by the toe..."), and numerous examples of shorter traditional forms such as limericks and rhymes used as aids to memory ("Thirty days hath September..."). The complex oral poetry of urban African-Americans, such as the dozens (rhymed insults) and toasts (long narrative poems, such as "Stagolee") should also be mentioned; these are the source of modern rap music.

Folk poetry can also be written: written folk poetry generally uses traditional rhymes and rhythm and deals with subjects of interest to the community: religion, family life, local culture and the like. It will be circulated in the family or community. Rhymes in yearbooks and autograph books are folk poetry. Some folk poetry, including most cowboy poetry, is written first and then recited.

5. Folk drama. Traditional drama or theater means plays, often rhymed, that have been passed down as an oral tradition within a group. While this as a common folk art form in some parts of the world, such as Africa, it is relatively rare in the United States. Nevertheless, it is found in Wyoming, where Spanish Catholics still act out **Los Pastores** and other annual Christmas plays, which have roots in medieval Europe.

B. MUSIC AND SONG. There is a great variety of traditional music: brief descriptions follow of some of the more common forms. As is the case with folk stories and many other kinds of folklore, the oral folk music traditions interact

continually with popular culture. Folk songs are often recorded by popular musicians, and popular songs can enter the oral tradition.

1. **Ballads.** A ballad is a song that tells a story. Well-known American folk ballads include "John Henry", "Jesse James," and "Casey Jones." Cowboy ballads are among the best-known in the western states: "Get Along Little Doggies," "The Strawberry Roan," and "The Streets of Laredo" are just a few. Local ballads will commemorate events of local interest, and will often be passed down for many years within a limited geographic area: examples from Wyoming include "The Ballad of Nate Champion" from the Johnson County War of 1892, and the ballad of the horse "Midnight." Hispanic folk ballads, known as **corridos**, are also an active tradition in Wyoming.

2. **Lyric songs.** Lyric songs are songs which set a mood or express an emotion. Well known American examples include love songs or laments for lost love, such as "The Foggy, Foggy Dew" or "Sitting On Top Of The World"; blues such as "Goin' Down The Road Feeling Bad"; or old-time country tunes such "Rank Stranger" or "Wildwood Flower." Traditional Hispanic music includes **rancheras** and several other forms of lyric songs.

3. **Sacred music.** Sacred folk music includes hymns such as "Amazing Grace," African-American gospel songs such as "Swing Low Sweet Chariot" or "We Shall Overcome," country gospel songs such as "I Am A Pilgrim," and many other examples. Sacred songs are often sung in chorus, but not always.

4. **Dance and instrumental music.** There are many forms of traditional dance music; most ethnic groups and regions of the country have their own traditions and variations. Dance tunes are usually marked by a prominent rhythm and a repetitive pattern that is easy to follow. Types of dance tunes will correspond to types of dances. Polkas and waltzes are traditional among Italians, Poles, Basques, Germans, Scandinavians, Slovenians, Hispanics, and many other Wyoming ethnic groups; dance bands in various ethnic groups may include accordions, guitars, fiddle, banjo, bass, percussion or other instruments. Hispanic traditions also include **boleros, huapangos**, and other Spanish forms; Russian-Germans dance to Dutch Hop, a type of polka with a distinctive rhythm and an extensive use of the hammer dulcimer. Old-time fiddle tunes are another common type of traditional dance tune. Most traditional music that is instrumental is dance music, even if it is not actually danced to on a particular occasion.

5. **Lullabies and children's songs.** Lullabies such as "Rockabye Baby" are sung by adults to children to put them to sleep; other songs, such as "Mary Had A Little Lamb" or "The Old Grey Goose" are sung by children.

Bob Jones, Casper fiddle-maker, testing for sound a fiddle which has been assembled but not finished.

6. Native American music. Although Native American music includes examples of all the musical types listed above, it has been made a separate category because it is very different from Wyoming's European or Mexican derived music. Native American music is complex and varied; in Wyoming, the Arapaho, Shoshone, Lakota, Cheyenne, Crow, and other groups have their own distinctive traditions. In general, however, the music of Wyoming's Native Americans tends to involve a group of four or more people gathered around a drum. The drum is played in unison by several drummers, and a song is sung in high-pitched voices by a number of individuals singing as a chorus. Musical forms include a variety of dances; pow-wow and social songs; sacred songs; songs for major life events such as marriages or deaths; and songs telling stories. Songs may also be sung by individuals, with or without drums.

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C. **DANCE.** Many forms of traditional dance can be found in Wyoming, corresponding to the musical forms listed above: waltzes, polkas, scottisches, **huapangos**, powwow dances, and so on. Ethnic and regional folk groups will have their own variations of these dances. Western Swing is a kind of regional dance style, performed to country music. Some dances, such as round dances and square dances, involve cooperation among groups of people and some degree of submission to the group; others, including competitive powwow dances, are done by single individuals and can allow for a considerable amount of personal expression. Ethnic organizations wishing to revive their culture or show it to outsiders will often emphasize dance, sometimes using carefully thought-out choreography that is not traditional. Costumes, including powwow and various ethnic costumes, are often an important aspect of folk dance.

D. **GAMES.** Traditional games vary from simple to extremely complex, often involving not only rules but rhymes, songs, drawings or craft objects, or gambling. Examples include children's games such as hopscotch or tag; adolescent games such as spin-the-bottle; card games; or Native American games such as the stick game and the shinny game. Games also interact with the media: "TV tag" is an example. The rules of card games are described in books, but the games are still learned orally and have many variations. Such games as chess, football and baseball are learned orally, but have had their rules standardized in books; they are somewhere between folk and popular culture.

E. **FESTIVALS AND CELEBRATIONS.** Traditional celebrations are often family or community events, including holidays such as Christmas or Thanksgiving, or rite of passage ceremonies such as birthdays, marriages or wakes. They usually involve social gatherings with traditional ceremonies, foods, decorations, songs, games, and other components.

Festivals are larger and more complex events involving music, dance, parades, costumes, and many other elements. Examples of traditional festivals include Native American powwows, festivals for saints' days and other religious holidays, ethnic festivals such as **Cinco de Mayo**, and festivals celebrating harvest or other parts of the annual cycle, such as the German **Oktoberfest**. Festivals can vary from huge events like **Mardi Gras** to relatively small affairs. In the 20th century, rodeos have become an important type of festival in many western towns.

FOLK BELIEFS AND MEDICINE

A. **FOLK BELIEFS** include such things as good and bad luck signs, traditional weather predictions, omens and signs that predict the future, and planting lore. Beliefs about Friday the thirteenth or the tooth fairy are common examples. Folk beliefs also include activities meant to predict the future, such as games to predict

a child's career or future spouse, or to bring something about, such as dowsing for water, or to prevent something from happening, such as crossing your fingers. Folk beliefs are often a response to situations that are unpredictable or uncontrollable, such as the weather or future events.

B. FOLK MEDICINE includes traditional herbal or magical cures and beliefs about sickness. Herbal teas, Finnish saunas, spells for removing warts, and Native American cleansing ceremonies are examples. Folk medicine systems include not only treatments or cures, but traditional ideas of what causes an illness: possession, the evil eye, and so on. Folk medicine is often used alongside of modern medicine, and it can be closely tied to religious beliefs: faith-healing, for example, has been described as a kind of folk medicine.

OCCUPATIONAL AND RECREATIONAL SKILLS

Many occupations, such as ranching, and many recreational activities, such as hunting, have traditional skills that are passed on orally or by example. Cowboys pass on specialized terminology (bosal, maverick, hoolihan), knowledge about techniques and the use of tools (branding, haying, fencing), and knowledge about weather and the land. Miners, oil "roughnecks," farmers, soldiers, teachers, bureaucrats, waitresses and folklorists are just a few examples of occupations that have their own traditional lore and skills. Recreational activities such as hunting, fishing, playing pool, and even watching baseball games have their own specialized lore and skills which are passed down orally.

SUGGESTED READINGS

GENERAL AND INTRODUCTORY WORKS

Bohlman, Philip V. The Study of Folk Music in the Modern World. Bloomington: Indiana University Press, 1988. The best recent college textbook on this subject. Too advanced for high schools.

Brunvand, Jan Harold. The Study of American Folklore: An Introduction. New York: W.W. Norton & Co., 1978 (original 1968). The basic introductory college textbook. It can be used effectively in high schools. Arranged by genres (with separate chapters on legends, proverbs, architecture, crafts and so on). It is somewhat dry if read from cover to cover, but is an excellent basic reference. If a school or library has only one book on folklore, this should be the one. Not available in paperback, but the cloth edition is inexpensive.

Dorson, Richard M. American Folklore. Chicago: University of Chicago Press, 1959. This work is out of date and covers only oral traditions, but is a very readable introduction and can be used in high schools. Arranged historically. Available in paperback.

Dorson, Richard M., ed. Folklore and Folklife: An Introduction. Chicago: University of Chicago Press, 1972. An introductory college text with chapters on different folklore genres and information on practical skills such as fieldwork, library research and archiving. Each chapter has a different author. Although this book is often used in introductory college courses, it was intended for graduate students. On that level it is excellent, and as a reference work is invaluable. Available in paperback.

Dorson, Richard M., ed. Handbook of American Folklore. Bloomington: Indiana University Press, 1983. Includes 68 articles by different authors on all aspects of American folklore: folklore genres, folk groups, theories, fieldwork and research methodologies, and so on. The articles vary considerably in quality and usefulness. Many are very good introductions to their topics, and each has its own bibliography. The writing styles vary from simple and readable to extremely jargon ridden. Available in paperback.

Fife, Austin, Alta Fife and Henry Glassie, eds. Forms Upon The Frontier: Folklife and Folk Arts in the United States. Logan:Utah State University Press (Monograph Series 16:2), 1969. A collection of essays by various authors on material folk arts, mostly in the American West. Of uneven quality, but some are quite good. Available in paperback.

McAlester, Virginia and Lee. A Field Guide to American Houses. New York: Alfred A. Knopf, 1984. There are a number of "field guides" for identifying architectural styles: Greek Revival, Queen Anne Revival, Bungalow, etc. This is by far the best one, although its coverage of folk traditions is quite limited. Includes a good bibliography. Available in paperback.

Nettl, Bruno and Helen Myers. Folk Music in the United States: An Introduction. Detroit: Wayne State University Press, 1976. The best introduction to its subject. Currently out of print.

Noble, Allen G. Wood, Brick, and Stone: The North American Settlement Landscape. Amherst: University of Massachusetts Press, 1984. 2 volumes. Volume 1 is Houses, volume 2 is Barns and Farm Structures. This is a "field guide" type of reference work for folk architecture throughout the United States. It contains a tremendous amount of information on regional and ethnic traditions in America. Although it has some errors and omissions (and its weakest area is the intermountain west), it is nevertheless a unique and

very valuable reference work, full of first-rate illustrations. The price is more than many will want to pay, but it is a highly recommended acquisition for libraries.

Oring, Elliot, ed. Folk Groups and Folklore Genres: An Introduction Logan: Utah State University Press, 1986. The most recent introductory college text, and one of the best. Includes chapters by different authors on different genres and concepts. They vary in quality but are generally quite good and quite readable. Unfortunately, the one chapter on material folk arts is the weakest in the book. This work is not suitable for high school students, but is highly recommended for college students or as a reference work. Available in paperback.

Toelken, Barre. The Dynamics of Folklore. Boston: Houghton Mifflin Co., 1979. An introductory college text which emphasizes group dynamics. The focus is not so much on the materials of folklore as on their use by folk groups. An unusual work which is a good complement to the more standard text books. This book is out of print, but may be reprinted and is available in many libraries.

Upton, Dell. America's Architectural Roots: Ethnic Groups That Built America. Washington: the Preservation Press, 1986. A brief guide to ethnic architectural traditions for 22 different American ethnic groups, including a number of groups that can be found in Wyoming. Useful but awfully short and incomplete. Available in paperback from the National Trust for Historic Preservation, 1785 Massachusetts Ave., N.W., Washington, D.C. 20036.

Zeitlin, Steven J., Amy J. Kotkin and Holly Cutting Baker. A Celebration of American Family Folklore. New York: Pantheon Books, 1982. Consists primarily of family folklore collected from visitors at the Smithsonian Festival of American Folklife. Also includes several excellent essays on the varieties and functions of family folklore, and some good advice for doing research in this area. Available in paperback.

WYOMING FOLKLIFE: BOOKS, VIDEOTAPES, SLIDE/TAPE SHOWS, AUDIOTAPES

Barber, Marjery. Ben George: A Woodcarver's World. Casper: Nicolaysen Art Museum, 1989. An exhibit catalog documenting the work of Ben George, the late Bulgarian-American folk artist from Hudson, Wyoming. Contact the Nicolaysen Art Museum, 400 East Collins, Casper, WY 82601.

Campbell, Robert A. and Roy A. Jordan. Discovering Wyoming. Salt Lake City: Peregrin Smith Books, 1989. The best children's textbook on Wyoming

history. this book goes far beyond the usual political history, with a good and sensitive coverage of Wyoming's ethnic and cultural history. Filled with classroom activities and historic photographs.

Elliot, Mark and Marie Still. Lest We Forget: Remembrances of Cheyenne's Jews. Cheyenne: Aaron Mountain Publishing, 1990. The introductory essay is a history of the Jewish community in Cheyenne; the remaining text is a series of oral histories of individual members of Cheyenne's Jewish community.

Evans, Timothy H. Wyoming's Material Folk Arts: A Handbook for Community Research and Programming. University of Wyoming American Studies Program, 1987. Similar to the handbook you are reading, but focusing exclusively on material folk culture. Out of print.

Evans, Timothy H. Cowboys, Quilters and Cabinet-makers: An Introduction to the Material Folk Arts of Wyoming. Produced by the University of Wyoming, 1987. This videotape is an introductory survey of Wyoming's material folk arts, covering a wide variety of traditional crafts, visual folk arts, and folk architecture. A 1/2" VHS videotape, 32 minutes long, suitable for junior high or high school. Can be checked out from the University of Wyoming American Studies Program, P.O. Box 4036, University Station, Laramie, WY 82071, or purchased for $15.00 from the UWTV Video Dubbing Service, Box 3984, University Station, Laramie, WY 82071.

Evans, Timothy H. Wyoming's Cowboy Crafts. Produced by the University of Wyoming, 1991. This videotape surveys contemporary cowboy crafts in Wyoming. Covers horsehair and rawhide braiding, bit and spur making, and saddle-making, with a focus on leather-tooling. This is not a how-to guide, but rather a survey of contemporary artists. A 1/2" videotape, available from the UWTV Video Dubbing Service.

Evans, Timothy H. and Barbara Allen. Saddles, Bits and Spurs: Cowboy Crafters At Work. Cheyenne: Wyoming State Museum, Division of Parks and Cultural Resources, Wyoming Department of Commerce, 1993. This catalog from a 1993 exhibition includes essays on the history of cowboy crafts and portraits of contemporary Wyoming crafters. Available for $5.00 from the Wyoming State Museum, Barrett Building, 2301 Central Ave., Cheyenne, WY 82002, (307) 777-7022.

Gorzalka, Ann. The Saddlemakers of Sheridan, Wyoming. Boulder:Pruett Publishing Company, 1984. A study of the unusually rich tradition of saddle-making in the Sheridan area. The focus is on the lives and personalities of individual saddle-makers, both historical and contemporary.

Hendrickson, Gordon Olaf, ed. Peopling The High Plains: Wyoming's European Heritage. Cheyenne: Wyoming State Archives and Historical Department, 1977. Essays by various authors on the history of British, German, Italian, Basque, Eastern European and Greek immigrants in Wyoming. Although the emphasis is history rather than folklore, these essays are essential background reading for researching the folklore of any of these groups.

Iberlin, Dollie. The Basque Web. Buffalo, Wyoming:The Buffalo Bulletin, 1981. A history of the Basque community in Buffalo, Wyoming. With an emphasis of the personalities and personal histories of prominent individuals, and a lengthy section on the history and folklife of the sheep industry in the area. Contains many details of Basque folk traditions, including dance, foodways and festivals. Very readable and suitable for use in schools.

Jardon, Jean and Dollie Iberlin. The White Root: A Story About German-Russian Immigrants Who Settled in the Clear Creek Valley in Wyoming. Buffalo, Wyoming: Red Hills Publications (Box 1, Buffalo, WY 82834), 1988. Focusing on the histories of several German-Russian families in Sheridan County, this book is packed with information on German-Russian folk traditions.

Jordan, Roy. Wyoming: A Centennial Bibliography. Powell, Wyoming:Northwest Community College, 1988. Emphasizes political and legal history, with very little coverage of folklife. Still, this is a useful reference and a good first step toward a complete bibliography.

Laird, James R. The Cheyenne Saddle: A Study of Stock Saddles of E.L. Gallatin, Frank A. Meanea and the Collins Brothers. Cheyenne: the Cheyenne Corral, Westerners International, 1982. Covering the period from 1873 to 1928, Laird provides brief histories of the three saddle shops, and extensive photographic documentation of their saddles and other products. This work provides a useful catalog which can be used by collectors and museums.

Larsen, T.A. History of Wyoming. Lincoln: University of Nebraska Press, 1965. Although Larsen's history does not deal to any great extent with folk traditions, it is nevertheless required reading for anyone interested in Wyoming culture. Available in paperback.

Larsen, T.A., ed. Wyoming: A Guide to its History, Highways, and People. Lincoln: University of Nebraska Press, 1981. An anthology of writings and collections made by Works Progress Administration employees in Wyoming during the 1930s. Includes a chapter on folklore. Available in paperback.

Lonesome Homesteader: Old-time Fiddling in Wyoming. Produced by the Wyoming Arts Foundation, 1988. Two 60 minute audio cassettes with a 24 page illustrated booklet by Paul L. Tyler. This album defines and documents traditional old-time fiddling in Wyoming; the booklet does an excellent job of setting the fiddle tunes in cultural context. Contains 54 tunes by 35 fiddlers and over 20 back-up musicians. Suitable for use in junior high or high school. Elementary students may not understand the booklet but will enjoy the music. Available for $24.00 ($23.00 outside of Wyoming) from the University of Wyoming American Studies Program, P.O. Box 4036, University Station, Laramie, WY 82071, (307) 766-3898.

Poulson, Sharon. From Barns To Big Bands: Wyoming's Historic Country Dances. A slide/tape dealing with country dances in Wyoming from white settlement to the present. Looks at music, dance, the architecture of dance halls, and country dances as social events, with an emphasis on the Scandinavian contribution to these traditions. Good for junior high and high school. Can be checked out from the Audiovisual Department, U.W.

Sandoval, Judith Hancock. Historic Ranches of Wyoming. Casper:Nicolaysen Art Museum, 1986. Photographs of traditional ranch architecture around Wyoming, including such features as gates and fences as well as buildings. Sandoval's text focuses not so much on architecture as on the histories of individual ranches. Includes two essays, "Ranching in Wyoming," by T.A. Larsen, and "Wyoming Ranch Life Thirty Years Ago," by Robert Roripaugh. Available in paperback.

Starr, Eileen F. Architecture in the Cowboy State, 1849-1940: A Guide. Glendo, WY: High Plains Press, 1992. A thorough, well-written and well-illustrated survey of Wyoming architecture, including folk and popular architecture as well as architect-designed structures. Includes guidelines for preservation and for writing architectural descriptions. Available in paperback.

Wagner, Caroline. Pioneer Crafts of Wyoming. This slide/tape show surveys crafts which were common in pioneer days, dealing for the most part with contemporary craftspeople. Suitable for junior high or high school. Can be checked out from U.W. AV.

"...You Know That Wyoming Will Be Your New Home:" Songs and Stories of Wyoming Settlement. 4 cassette tape album by Deborah Lamberton. Produced by the Wyoming Arts Council, 1985. A series of eight half-hour radio programs featuring the music, songs and stories of Wyoming settlement. Includes an 8-page brochure. Documents Basque, Hispanic, Russian-German and Eastern European music in Wyoming; cowboy songs, old-time fiddling and story-telling. Highly recommended for schools, K-12. Available for

$10.00 plus $2.50 postage and handling from the Wyoming Arts Council, 2320 Capitol Ave., Cheyenne, WY 82002.

CHAPTER THREE

DISCOVERING FOLK ARTS AND ARTISTS

HOW TO FIND FOLK ARTS

INFORMANTS

"Informant" is the term for a person being interviewed by a researcher. Finding a good informant might seem like one of the more intimidating parts of doing fieldwork, but it generally turns out to be one of the easiest, provided that the fieldworker has a reasonably clear idea what he or she is looking for. A basic rule is to avoid stereotypes of who the "folk" are: they are not limited to grandfatherly types who live in log cabins and sit on rocking chairs smoking corn cob pipes. The teenager next door or the insurance salesman down the street may be excellent informants.

For any project in your own community, and especially for projects in the schools, family and friends are often the best sources, at least to start with. A fieldworker is likely to know whether a friend or family member builds cabinets or plays the fiddle, without having to inquire. In a neighborhood, it is very often generally known who the quilters or the potters are. If you don't already know, a few questions directed at family and neighbors will be likely to uncover the information.

Although establishing trust or rapport is obviously less of a problem with a friend or relative than it would be with a stranger, a request to interview a friend or relative is likely to produce such a response as: "Oh, I'm not a musician, I just mess around a little with my fiddle. Why don't you go find a real musician?" With a little persistence and a show of genuine interest, however, most people will open up.

If you extend your hunt for folk art beyond your immediate acquaintances, there are a number of places to look:

1. **Craft Shops.** The proprietors of any store which sells locally made handicrafts, or which sells craft supplies, can generally provide some names of local craftspeople and folk artists. They can often provide leads on local craft organizations, such as fiber guilds or quilting groups. The proprietors may be craftspeople themselves. For some crafts, specialized shops are more appropriate: the local saddlery or tack shop, for example, is the obvious place to inquire for saddlemakers, or the local gun shop for gunsmiths.

2. **Music Shops.** The proprietors of stores that sell or repair musical instruments are likely to know about local musicians, or musical instrument makers.

3. **Art Galleries.** Galleries often include folk arts and crafts as well as fine arts. Even if the galleries do not, there is still a good chance that the proprietors will know about some area folk artists.

4. **The Agricultural Extension Service.** Every county in Wyoming has at least one office, generally in the county office building at the county seat. Employees can often provide information on local folk artists, especially those who practice domestic crafts such as quilting, needlework or ethnic cooking.

5. **The County Museum.** Not only are museums a good source for historic material culture, but museum directors often are acquainted with active folk artists and can provide names and introductions.

6. **Public Libraries.** Librarians can provide assistance at finding published sources on folk arts. Libraries often have special collections or archives on local history, which may contain valuable information. Many Wyoming libraries will have copies of forms filled out on local historic architecture, which were done for the Wyoming State Historic Preservation Office. These forms are invaluable for locating folk architecture and providing information on it. Also, librarians usually know many people in the community and may be acquainted with folk artists. Local musicians and story-tellers often perform at libraries.

7. **Craft Guilds or Clubs.** A great many Wyoming communities have active fiber guilds. Many have more specialized groups such as quilters, potters or weavers quilds, which can be very useful to contact. Most members of such groups are delighted to assist researchers. Many less formal organizations exist. A wood-carver, potter or any other craftsperson is likely to know other community members who work at the same craft.

8. **Music, Dance or Story-telling Clubs.** Local old-time fiddlers, polka dancers, bagpipe players, story-tellers, and many other groups with shared interests, meet regularly around Wyoming. Most are happy to share information.

9. **Ethnic Clubs.** A number of active ethnic clubs exist around the state, representing eastern and southern Europeans, Basques, Hispanics, Filipinos, African-Americans, Native Americans, Irish, Scots, Germans, Scandinavians and other groups. Such groups often get together to dance, cook, play music, or just reminisce.

10. **Churches.** Besides being the venue of religious folk arts such as gospel music and hymns, and the setting for major life ceremonies such as weddings and baptisms, churches are often the setting for important community events such as dinners and craft sales, which are good places to find folklore.

11. **Community Scholars.** Many communities will have unofficial community scholars, men or women who are recognized within the community as being especially knowledgeable about community history and culture. Such people are valuable resources.

12. **Senior Citizen Centers.** Senior citizens are generally one of the most active groups in practicing folk arts. In particular, rare or dying arts such as lace-making or braided horsehair are most likely to be practiced by senior citizens. Most senior citizens are happy to talk to folk arts researchers.

13. **Schools or Community Colleges.** Art teachers at schools or community colleges are often a good lead to craftspeople in an area. They may be knowledgeable on certain folk arts and crafts themselves, and therefore a good source to learn about the history, techniques or terminology of a craft.

14. **Community Events.** Most counties and sizeable towns in Wyoming have a craft fair at least once a year. County fairs, town fairs, ethnic festivals, church bazaars, or funding activities held by schools, 4-H and other organizations, all are events at which handicrafts may be displayed or sold. Many performance events also take place throughout the year in most communities, including barn dances, local festivals and parades. Of particular interest are ethnic festivals such as pow-wows, the Oktoberfest or the Cinco de Mayo festival.

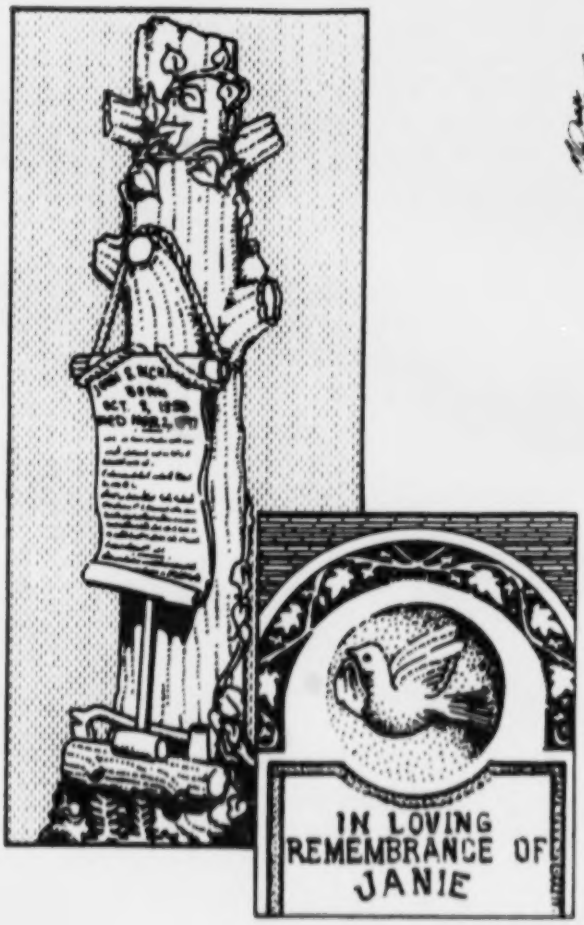
THE LANDSCAPE

Not all folk art needs to be searched for in craft stores or museums: a walk around any town or a drive through the country by an observant person can reveal a good deal of folk art. Folk art on the landscape includes the following:

1. **Yard art.** Although it is often taken for granted, yard art is the major form of artistic expression for some people. There are traditional kinds of yard art, such as mailbox stands made from chains, which are common all over America, and there are more idiosyncratic forms such as welded sculptures or fences. They can vary from quite simple forms, such as whirligigs, to very complicated forms such as sculptures. Photography is the best way to document yard art, taking note of the location and, if possible, the name of the owner or creator. If there's a lot of it in a single yard, it's a good idea to note the positioning of the pieces in the yard. Owners can be contacted by knocking at their doors or by noting their names and calling; then an interview can be set up, involving much the same series of questions as for other kinds of folk artists. Keep in mind that the yard art may not be made by the person who owns the yard; sometimes one individual will supply the yard art for an entire neighborhood.

2. Cemeteries. The best way to document tombstones is by photography or rubbings. Rubbings can be done on granite, marble or slate tombstones but don't work well on sandstone. Tombstones to be used should first be cleaned of foreign materials. A sheet of paper may then be taped over the face with masking tape. Rice paper, unprinted newspaper or white shelf paper are good materials. A wax crayon should then be rubbed over the entire surface of the paper. This should be done slowly and carefully and may take up to an hour. Be sure that no damage is done to the stone, that no crayon marks are made on it and no tape or paper is left behind.

Cemetery offices may not keep records of the stone carvers who carved particular tombstones, but they can always refer you to the contemporary stone carvers, who, in turn, are often knowledgeable about their predecessors in a community. One of the most fascinating things about cemeteries is that they provide an easily accessible record of the changes that have taken place within this one particular phenomenon -- tombstones -- in one community, during the time that the cemetery has been active. In general, there has been a movement in Wyoming cemeteries from hand-carved to mass-produced, from sandstone to granite, and from a preponderance of religious symbols such as doves or lilies to a preponderance of secular themes such as symbols of the deceased's occupation or outdoor scenes. To a



Nineteenth century sandstone tombstones from the Laramie cemetery.

thoughtful observer, cemeteries can provide rich information on both the history and culture of a community.

3. Hand-painted signs and murals. Locally-owned businesses will often commission local artists to paint signs or murals to advertise their business. An inquiry at the business will generally reveal the name of the artist. While such paintings are usually dominated by symbols of the business, they will often include symbols of local history and culture, such as cowboys or miners.

4. Graffiti. Although graffiti is regarded as a kind of vandalism by most people, pictorial graffiti, usually done with spray paints, can occasionally have some real artistic merit. It is also interesting sociologically: since graffiti is anonymous, attitudes which are not acceptable when expressed openly, such as racism, often are expressed instead through graffiti. For recording graffiti, photography is the best medium; keep in mind that one item of graffiti is often a response to another on the same wall, so it is important to record the entire wall as well as individual items.

5. Folk Architecture. Although there is much folk architecture to be found in Wyoming towns, the most interesting structures are often on ranches. It is generally not a good idea to descend on a private ranch unannounced, but a phone call is almost always sufficient to get in, if you accurately explain what you're doing. Most ranchers are thrilled to know that someone is interested in the history or architecture of their ranch.

Of course, it is necessary to know beforehand which ranches have interesting architecture. The local library is the best place to investigate this. The architectural survey and National Register forms filled out for the State Historic Preservation Office, which may be placed in local libraries or planning offices, are very helpful. County histories will often have information on and old photographs of folk architecture around the county. Historical archives, which may exist at libraries, community colleges, museums or historical society offices, often have architectural records. Most communities have local historians who are knowledgeable about historic architecture: librarians or museum personnel can usually tell you how to get in touch with them. Other places to look include local history magazines (see the bibliography) and maps. United States Geological Survey topographical maps indicate where all the man-made structures are and have special symbols for schools and churches. USGS maps are marked with indications of township and range, and each area within a distinct township and range marking is sub-divided into 36 numbered squares. This makes it possible to determine the location of an architectural site with great precision.

Once interesting structures have been located and recorded, more information on them and their history can often be collected from their owners. To establish dates for construction or for additions to a building, the county courthouse is the

place to go. The tax auditor's office may keep records on construction which has changed a site's property value, and the County Clerk will have chain of title records; it is possible to determine from these records what changes were made at particular dates. Old plat maps made by towns will show the locations of buildings at particular dates; old insurance maps (Sanborn maps) for towns throughout Wyoming are kept at the University of Wyoming library and in some local libraries, which show the lay-outs of towns at a particular time, and contain a great deal of information on architecture.

HOW TO DOCUMENT FOLK ARTS AND ARTISTS

EQUIPMENT

To create a lasting and useful record of your research, it is necessary to invest in some equipment: most basically, a camera and a tape recorder. A video camera may also be useful, although it is less essential. Equipment can often be checked out from local libraries, schools, community colleges or historical societies. If some of the recommended equipment is unavailable or too expensive to buy, these organizations may be willing to invest in equipment to be shared by members of the community. Keep in mind that all fieldwork records -- photographs, taped interviews, sketches, architectural floor plans -- should be annotated right away, or as soon as possible, so that information about them is not forgotten.

CAMERAS

Cameras are an extremely useful tool for investigating folk arts. A 35 mm. camera is preferable, but instamatics, disks or even Polaroid cameras can be used if 35 mms are unavailable. If the results are to be published, presented as a public slide show or used in a museum exhibit, a 35 mm. camera is essential. For projects in the public schools, less expensive cameras may be preferable. In my experience, Pentaxes are fine 35 mm. cameras which are comparatively inexpensive; such brands as Nikon, Canon or Minolta are excellent cameras which cost more and also have more features such as automatic exposure or focus. As a general rule, it is safer to stay with "name brand" equipment. If an instamatic is used, any of the Kodaks may be relied upon. It is better to use "name brand" film as well: Kodak and Fujichrome are both reliable. If you are not sure about something, ask: employees of local camera stores, and photographers at local newspapers, are usually happy to answer questions about photography.

In photographing artifacts, natural light is preferable. Indoor photographs are often under-exposed, and artificial lighting tends to distort colors. If it is impossible to move an artifact outdoors, and the interior is dim, a flash may be used, but with caution: flash photos often do not come out well without expensive equipment and

an experienced photographer. Indoor photographs come out best if taken with tungsten film; or with regular outdoor film, using a flash or spotlight which are made to be used with outdoor film; or with a tungsten filter. If florescent lights are used, an FLD filter is needed. Photography through glass, as with a museum display case, rarely comes out well and should be avoided.

A 35 mm. camera with a macro lens is best for photographing most art objects, since it allows the researcher to take clear photographs of small objects or details of larger objects. Sculptures and other three dimensional objects with many different faces are difficult to catch on film. The photographer may want to experiment with different angles and lighting. A professional photographer will often carry small spotlights and cloths to use as back drops when photographing art objects. Although spotlights may be impractical for fieldwork, it is often helpful to carry cloth to use as a backdrop: one light-colored and one dark- colored cloth (for dark and light objects, respectively), plus some masking tape to hold them up.

In documenting active visual artists or craftspeople, photos should be taken of the individual at work as well as their completed products. The ideal documentation would be a step-by-step series on the creation of an object. Such a documentation is easier to do with an object that can be created in a comparatively short time, like a basket. For an object such as a saddle or quilt, whose completion may take months, a thorough documentation of the process of creation may be more difficult, but, if several visits can be made, a partial documentation can be done which will still be useful. One thing to keep in mind is that craftspeople sometimes have trade secrets which they will not want to be made public.

Studios and craft shops are almost always indoors, so lighting may be a problem. A 35 mm. camera with a wide aperture lens is preferable; that is, a lens which can be set at a low f-stop such as 2 or 2.8. High speed film is also preferable for interior shots. For color slides or black-and-white prints that generally means 400 ASA film (Ektachrome for slides or Tri-X for prints). It is possible to buy color print film with a much higher ASA, but the resulting pictures are very grainy. A wide angle lens is very useful for photographing artists' studios.

For performances such as music or story-telling, a tape recorder or video camera are more essential, but photographs of the performance can also be very useful. Photographs can capture performer-audience interaction, as well as such elements as costumes or dance steps.

Architectural photography takes quite a different set of skills from photographing people or craft objects. It is generally a good idea to take several pictures of a building from different angles. Close-ups of such details as woodwork, masonry techniques, brickwork patterns or corner-notching on log structures is often useful. For shots of the whole building, corner shots, or shots from a bit off center

are generally best. Wide angle lenses are useful for architectural photography but have the potential of distorting the building's shape.

A careful record should be made of all photographs: **what** or **who** you have photographed, **when** you took the picture, **where** you took it, and any other information which seems relevant. The record should be made as you are doing the photography, or as soon as possible afterwards; if you let it go even for a few days, you'll find you've forgotten much of the information. You should list, for every picture, the roll number, the number of the photo on the roll, and the date. A photo with the number 87.4.27.16, for example, means the photo was taken in 1987, in April, was on the 27th roll taken in 1987, and was the 16th picture on that roll. See the sample photo log, Appendix 1. It's a good idea to type your annotations at some point, so that others can make sense of them.

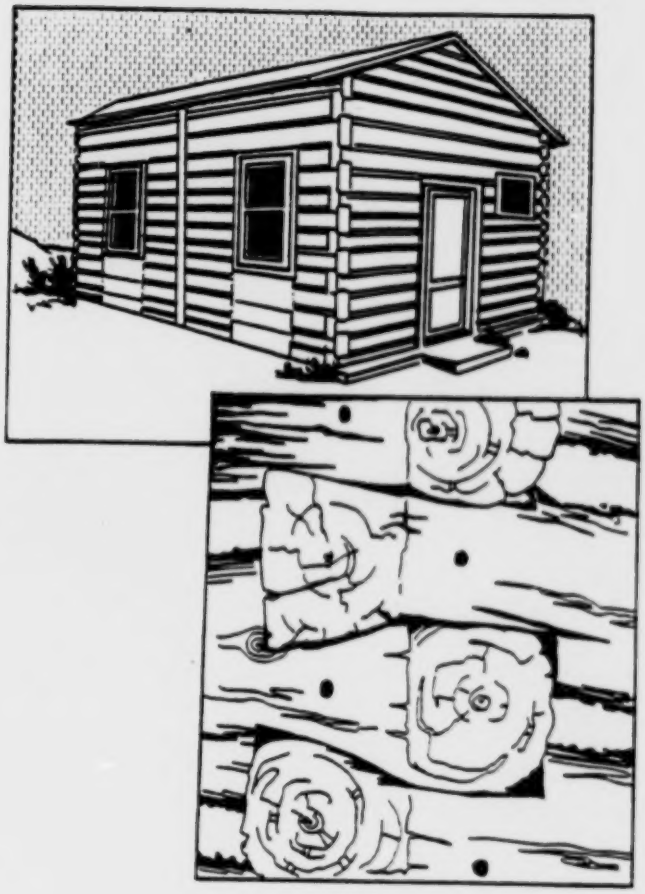
SKETCHES AND FLOOR PLANS

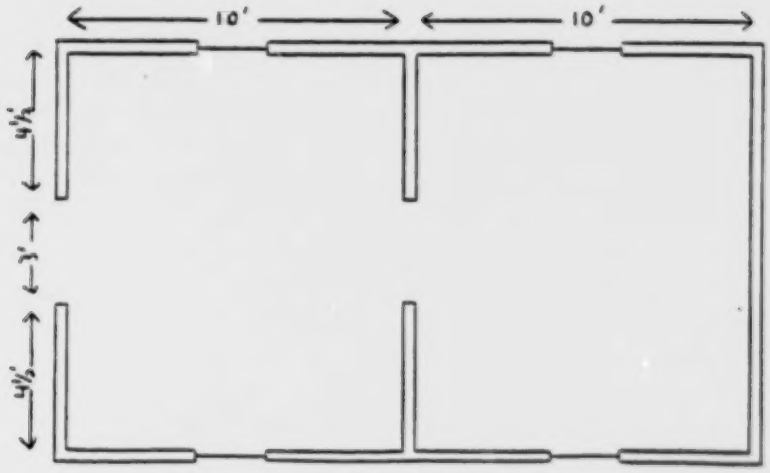
Sketching is a useful way of recording any artifact. It avoids some of the pitfalls of photography, such as poor lighting. Sometimes a poor photo can be turned into a good sketch. Sketching can, of course, be a problem for those who aren't good artists, but rough drawings and photos with measurements done in the field can be converted into better quality drawings at a later date.

An important step in documenting architecture is to make a measured floor plan. A rough sketch of a building's floor plan can be made in the field, showing the approximate shape of the building and of interior rooms or corridors, and measurements can be taken with a yardstick or measuring tape of the size of building and the interior rooms, the building's height, the placement of windows and doors, the thickness of the walls and anything else that seems important. (See the example on page 32.) Besides being a good record of the building, knowing the floor plan can often help to identify the ethnic or regional tradition within which the builder was working. Several source books exist in which floor plans and other aspects of a building may be looked up and identified. Other source books exist to help identify details of style, such as gothic revival gables or Queen Anne shingles. (See the bibliography).

TAPE RECORDERS

Tape recorders are the best way to document oral folk arts such as stories or songs. In interviewing any artist, including visual artists, it is a very good idea to use a tape recorder as well as a pad and pen. This way nothing is missed, and the tape can be listened to, annotated or transcribed at a later date. The interviewer can then use pad and pen for such things getting the spelling of names right, recording the actions of the artist (if, for example, the artist physically demonstrates something) or making sketches. If the interviewer does not use a tape recorder, inevitably a lot is





A two-room log house near Fort Washakie, built ca. 1880, of hewn log construction with half dovetail notching.

missed, and it tends to make the interview awkward, since so much time is spent writing that the conversation doesn't flow naturally.

Interviewing does not necessarily involve a lot of money or expertise. Cassette tape recorders are cheapest, easiest to use and are more than adequate for interviewing. Most low to medium priced tape recorders will do, but it is definitely a good idea to stick with the "name brands." I have found Sony tape recorders to be excellent. An external microphone will increase the clearness of the recording considerably.

High quality sound equipment is more important for recording music than it is for spoken arts or interviewing. Whatever the quality of equipment, microphones should be placed near the person being recorded, but not too near (a foot or two away is usually about right). If a group is being recorded, the microphone should be as near to the center of the group as possible. Different kinds of microphones vary in such factors as the direction from which they pick up sound, the amount of background noise they pick up, and the extent to which they equalize the sound (that is, reduce the difference between loud and soft sounds). Different types of music, musical instruments and types of sound also vary considerably in how they can best be recorded. The fieldworker should be familiar with the type of microphone he/she is using. If an external mike is used, a mike stand is essential. The professional quality recording of music is a complex matter that cannot be dealt with here: Bruce Jackson's Fieldwork, in the bibliography, is a good place to go for further information.

Good tapes are at least as important as a good tape recorder. It is important to use a reasonably high quality tape, because cheap tapes may be eaten by the machine and will deteriorate more rapidly with age. Any medium to high cost name-brand tapes should be adequate, but bargain tapes are to be strictly avoided. Sixty minute tapes work better than ninety or 120 minute tapes because they are less likely to become entangled in the machine. It is important to label the tapes with a pen and to begin each side with a spoken label: "This is an interview with Joe Smith, fiddler, of 900 Main St, Jonesville, Wyoming. The date is February 31st, 1994, and the interviewer is Sara Doe."

Cassette tape recorders usually can be run off of either wall sockets or batteries. In doing fieldwork, electrical outlets may not always be available, and occasionally power surges will cause the tape to distort, so it is better to use batteries but to bring both extra batteries and the plug along as back-ups. Keep in mind that all batteries run down eventually. All equipment should be checked before leaving home, to be sure it is in working order. A good policy is to record the spoken label before leaving home for the interview, then play it back to make sure it sounds right. If you have not used the equipment before, you should thoroughly familiarize yourself with it before using it in interviews. It is also a good idea to keep an eye on

the equipment while an interview is proceeding, to make sure all is well and the tape hasn't run out.

VIDEOTAPING

Portable video camcorders have become increasingly affordable and easy to use in recent years, although they are still more expensive and complicated than cameras or tape recorders. They are essential for recording dance and for complex events such as festivals. They can also be used to document a craft process step-by-step. Interviews can be videotaped, but this is probably not a good idea unless at least two field workers are present and the informant is comfortable in front of a camera.

Videotaping is easiest with a tripod or some kind of support for the camera. As with still photography, film and filters will vary depending on whether the recording is indoor or outdoor. Lighting must be planned before recording starts, especially indoors. Video operators must be thinking about such matters as panning, tilting, zooming and tracking. A beginner will find it easier to keep such activities to a minimum. Like any other complicated technology, videocameras require experience to use well; the basics of videotaping are more difficult to master than the basics of still photography. If possible, it is a good idea to hire a professional for videotaping. Jackson's Fieldwork is recommended for information on this topic.

TAPING AND INTERVIEWING

It is essential to record stories, songs, fiddle tunes and other performed traditions on tape. If you are recording an event such as a festival or a fiddle contest, you should keep track of who the performers are and what they are performing. You may then want to set up an interview at a later time, to ask them questions about their art form. For any folk art form, interviews with the artists about their art forms are highly recommended.

You should have a good idea what you are looking for before the interview starts. An interview is always easier and more effective if the interviewer knows something about the folk tradition involved and can ask informed questions. An acquaintance with the basics of a particular art form can often be garnered from an introductory book or article. Any information that can be collected beforehand on the individual being interviewed will also be helpful. That doesn't mean you need to be an authority. Your informant will expect you to know less than he or she does about the topic of the interview. If you assert yourself as an expert, it is likely to make your informant clam up. Above all, show respect.

The best setting for an interview is the informant's workshop or home. This setting is the most natural-seeming for your informant. It is best if your informant's art works or tools are at hand, so that you can refer to them in the interview (i.e., "How do you use this tool?," or "What do you call this kind of stitch?"), and your informant can demonstrate craft techniques.

It's a good idea to have a standard form to use for all interviews, to record basic information about your informant and the interview situation. See the sample, Appendix 2.

Keep in mind, too, that there are ethical considerations in interviewing. A basic rule is that no one should ever be taped or photographed without their complete knowledge and consent. Every informant should be fully informed of what you plan to do with your research, and must give their permission before any kind of public program is created with the data collected. Special care should be taken not to make public any information which could cause embarrassment or bad feelings.

A series of questions should always be compiled before any interview. They will vary according to who is being interviewed and what that person's particular skill is. The following is a list of abstract questions upon which you may want to base your own. Keep in mind that written questions should only be the starting point, not the whole interview. Important matters will come up in almost any interview which were not anticipated.

1. **What different folk arts does your informant practice?** You may be interviewing them because of a particular skill, but find out they have others. In my own work, for example, I have found a quilter who also paints, and a woodcarver who also makes spurs.

2. **How did your informant learn their skill, and where do they get their patterns or themes?** This can tell you whether it is an old community tradition learned from relatives, friends or neighbors, whether it is a revivalist art form learned from books, or whether your informant is self-taught. Keep in mind that virtually everyone in modern America is exposed constantly to the mass media and no one is free from its influence. It would be difficult to find, for example, a quilter who did not get at least some of her quilt patterns from books or magazines. This does not mean she is not an "authentic" folk artist.

3. **What different items do they make or perform, and what different techniques or patterns do they use, within a particular art form?** This may mean, for example, a quilter's patterns, or the types of songs performed by a Native drum group, or the fiddle tunes performed by a fiddler. At this point your informant will

probably begin to show the things he/she does, so you will probably want to begin taking photographs. Although your tape recorder should be on and recording the conversation, it is a good idea to make a written photo log as well.

4. How do they make particular objects, or perform particular items? If your informant is a craftsperson, ask him/her what materials they use, and to describe the process of creation step by step. For a dancer, ask how to do a particular dance step; for an accordion player, ask about fingering; for a fiddler, ask about bowing techniques; and so on. How detailed you want to get depends on both you and your informant. This process is much easier if you can ask informed and specific questions: i.e., "How do you attach the stirrup leathers to the saddle tree?" rather than "How do you make a saddle?". In order to do this, you should familiarize yourself with the basics of the art form: the names and uses of important tools, major techniques, types of songs or dances, the parts of the object or the materials used. Obviously, the specific questions you ask will vary depending on what it is you're documenting.

5. Who is the informant's audience, or whom do they make their products for? This is crucial in getting at the kind of artist they are and the meaning of their art. Folk artists most typically perform or make objects for people they know well: family, friends, neighbors. Some particularly idiosyncratic artists may work entirely for themselves. Other artists may work principally for tourists. Many folk artists will do their most impressive work for family and friends, but create a lot of smaller objects to be sold to tourists. Some folk artists work for a "community" that is not limited to people who live nearby. A gunsmith, for example, is likely to develop a reputation among gun enthusiasts throughout a state or a region, but his work may not be well known to neighbors who are not interested in guns. Many artists display their work in galleries or concert halls; if an artist works **exclusively** for galleries or concert halls, and especially if they are outside of the artist's home town, it is likely that he or she is a "fine" artist rather than a "folk" artist. That does not mean, of course, that the artist's works are not worth investigating; it simply means they are beyond the scope of this handbook.

It is especially important to inquire into a folk artist's audience because, in general, a folk artist will be more directly influenced by the needs of his audience than will a fine artist. A quilter, for example, is likely to make a quilt with a specific person in mind and use designs or colors which she knows that person will appreciate; likewise, saddle-makers and even makers of yard art will create their products with the specific needs or desires of an individual in mind. In the same way, a polka band will perform at dances or weddings in the local community; they will know what kinds of tunes are appropriate and will supply them. In general, there is less of an "art for art's sake" attitude among most folk artists than among fine artists. This does not mean their art is in any way inferior to fine arts; it means,

rather, that the community out of which it arises is a community of friends, relatives or neighbors rather than a community of people trained in the "fine arts."

6. How do they use their products, or how do they intend them to be used? You can learn a lot about a folk artist's attitude toward their work by whether they regard their products as functional items to be used, or as art objects to be displayed. For example, some quilters make quilts entirely to be put on beds, others make them entirely to be hung on walls, while some quilters will make "fancy" quilts for walls and "plain" quilts for beds.

7. Other folk artists. Almost any folk artist can tell you about other folk artists in the community.

SUGGESTED READINGS

Ives, Edward D. The Tape-Recorded Interview: A Manual for Field Workers in Folklore and Oral History. Knoxville: University of Tennessee Press, 1980. A very thorough and useable guide to finding informants, interviewing, using tape recorders, and processing the interview. This is the best book on its topic. Available in paperback.

Jackson, Bruce. Fieldwork. Urbana: University of Illinois Press, 1987. A very complete and clearly written guide to all aspects of fieldwork for folklorists, oral historians, or anyone else conducting research with people. Jackson offers guidelines for planning projects, interviewing, human relations, the use of equipment such as tape recorders, still cameras, movie and video cameras, and keeping records. Very useful as a reference work. Available in paperback.

Schoemaker, George H., ed. The Emergence of Folklore in Everyday Life: A Fieldguide and Sourcebook. Bloomington, IN: Trickster Press, 1990. A collection of articles on different aspects of folklore, with brief descriptions of what they are and guides to collecting and analyzing them. Intended for college students writing term papers, but useful for anyone. Can be obtained for $9.95 from Trickster Press, Indiana University, 504 North Fess, Bloomington, IN 47405.

CHAPTER FOUR

COORDINATING LOCAL FESTIVALS

Festivals can be one of the most vivid and entertaining ways to present folk culture to local audiences. A number of folk or community festivals take place around Wyoming. Among them are ethnic festivals such as Native American powwows, the Mexican **Cinco de Mayo**, German **Oktoberfests**, or the annual Greek Festival in Cheyenne. Some festivals focus on specialized folk art forms, such as the annual polka festivals in Rock Springs and Sheridan, and the cowboy poetry festival in Riverton. Rodeos are also a kind of festival, in celebration of ranch and cowboy culture.

The focus of this chapter is on organizing community folk festivals, which represent the variety of cultures present in a community. Folk festivals can be memorable educational experiences which lead to increased knowledge and appreciation of local cultures. This chapter offers suggestions and general guidelines; for a detailed, step-by-step guide to producing a folk festival; Wilson and Udall's Folk Festivals is recommended.

PLANNING FOLK FESTIVALS

Planning for a folk festival should begin at least a year in advance, preferably more. Good first steps are to get together a planning committee, write a statement of festival goals, and make a time line. Stick to your time-line as closely as possible, but allow for unforeseen occurrences. Some of the things to think about in the early stages of festival preparation include:

1. **Representing the community**. Artists who contact festival organizers on their own, without having to be sought out, are often commercially-oriented. A festival may include such artists, but should not be limited to them. If the festival is to be representative of the community, it is a good idea for organizers to do some fieldwork. This does not necessarily mean documenting artists with a camera or tape recorder (although this is a good idea if you have the time to do it), but at the minimum, it means trying to find artists who can represent the traditional communities in an area. This might mean contacting members of diverse cultures. For example, Hispanic, Basque, Filipino, logger, cowboy, Jewish, Mormon or Catholic artists; it will vary, of course, depending on who lives in the area. Such groups as miners, oil workers, military personnel and service-industry workers may also have traditional arts and should not be neglected.

A good way to find artists for a festival is to talk to the leaders of these groups, or to community scholars. Ethnic groups will often have artists who function as a kind of unofficial representative of the community: ethnic music or dance groups, for example, often serve to represent their communities to outsiders at public events. It is a good idea to work with such community-sanctioned groups or artists whenever possible.

Some art forms are in-group forms which are not normally presented to outsiders (religious or ceremonial arts, for example): such forms should generally be avoided at a folk festival. On the other hand, some artists advertise themselves as representatives of a particular folk group, but are not regarded as such by members of the group (an entrepreneur who profits from teaching traditional arts to outsiders, for example): such artists should also be avoided. Keep in mind that you will probably want to find artisans who represent a variety of art forms as well as a variety of communities.

Once research is completed, compile a list of artists and review their work. You will want to have the best quality artists representing their communities at the festival. Are your proposed artists comfortable performing or demonstrating at a festival? Some folk artists are not good at (or interested in) performing for people outside their community. Find out what the artists' special needs will be during the festival. Do they need an electrical outlet, extra tables, special lighting, etc.? Do they need assistance interpreting their art form to the public?

2. Budgets and funding. Festivals should be sponsored by non-profit tax exempt organizations. Most granting agencies and foundations will only award funds to nonprofit organizations (see Chapter 8). An approximate budget should be arrived at well in advance of the festival, which can be used for fund-raising. The budget should be itemized. This will involve consulting with experts in particular areas to get approximate costs of stages, sound equipment, etc. Such approximate budgets will always change as the event approaches, but they should nevertheless be arrived at as early as possible. On the following page is a sample budget, to show some of the expenses accrued at a typical festival. Individual festivals will, of course, vary in their needs and expenses.

The funding sources described in Chapter 8 should be useful. For a community festival, it should be possible to find funds within the community, from local businesses, fraternal organizations and the like. These may be matched through grants from public agencies or private foundations. It is a good idea to enlist the support of local Chambers of Commerce, schools, museums and the like even if they can't provide money. They can often provide volunteers, equipment or publicity. It may be possible to coordinate your festival with other events, so that the events can share costs and work forces.

SAMPLE FOLK FESTIVAL BUDGET

EXPENSES	
Administration	
Staff and consultants - salaries and benefits	$ 2,000.00
Rent, supplies, phone, postage, etc.	1,000.00
Participant Costs	
Participants honoraria	3,200.00
Food & Housing	750.00
Transportation	500.00
Publicity	
Newspaper, radio, advertising	250.00
Posters and brochures	300.00
Program brochure	750.00
Production	
Facility or site costs	-0-
Sound, lights, equipment rental	500.00
Stages, tents & booths, signs	500.00
Documentation - recording and photography	250.00
Miscellaneous	
On-site emergencies, insurance, permits, fees, etc.	500.00
TOTAL EXPENSES	$ 10,500.00
INCOME	
Grants & Donations	
National Endowment for the Arts	$ 1,500.00
State Arts or Humanities Council	1,000.00
Local contributions	1,250.00
Revenue	
Brochure and poster sales	500.00
Admission charge	6,250.00
TOTAL INCOME	$ 10,500.00

3. Setting the time and place. The date, time, and location of your event should be determined early on; a year or more before the event takes place. The festival should occur when the weather is likely to be nice and people are likely to come; try not to conflict with other community events. The place should have the needed physical facilities: a large, open area, such as a park or fairground; electrical outlets; the area should be clean, safe and accessible. Shade, outdoor lights and bleachers are desirable. Be sure the site of the festival is large enough to meet your needs. An alternative indoor site should be designated in case of bad weather. Keep in mind that the site will need to be insured during the festival, and local regulations must be complied with in such areas as land use, noise levels, and parking. Often, community organizations or local governments can be persuaded to donate use of festival grounds and insurance.

4. Staffing the festival. Festival staff should have clear and unambiguous duties. Be sure you have enough people, including people in reserve, and appropriate expertise, for your needs. Duties may include directing the festival, book-keeping, grant-writing and fund-raising, secretarial work, doing research to find traditional artists, arranging the physical facilities, creating a festival schedule, dealing with artists and paying them, coordinating volunteers, managing stages and sound equipment, publicity, photographing or recording the festival while it is in progress, cleaning up afterwards, etc. It will be necessary to find specialists who can assist in their areas of expertise, preferably as volunteers: carpenters to build booths and stages, sound equipment specialists, security and first aid people, insurance specialists or lawyers, and so on. At the festival, a large number of volunteers will be needed to help out with anything from answering visitors' questions, to repairing equipment, to providing first aid to running errands.

5. Physical needs. The physical needs of a festival are many, and unexpected ones will come up. Some necessities include easy access to and exit from the site, parking, rest rooms, drinking water and food/drink concessions, first aid facilities, and plans for fire and other emergencies. Local authorities such as police and fire departments should be consulted, and the number of visitors needs to be carefully estimated ahead of time so that sufficient quantities of these resources are provided. Different areas of the festival (the stage, the craft demonstration area, food areas) should be physically separated from each other and marked with signs. Information booths, bathrooms and other facilities should also be clearly marked with signs. Other physical needs will vary according to the nature of the festival, but may include tents; well-built, shaded stages which will hold up to being danced on and will protect performers from rain or wind; quality sound equipment and knowledgeable people to manage it; well built booths for craft demonstrators which will provide working space, electrical outlets, privacy from other demonstrators and protection from the elements, but will also provide easy access; cover for visitors to protect from sun or rain; a centrally located information booth; and some kind of special facility where

participating artists and staff can rest and refresh themselves. You should ascertain the needs of individual artists well before the festival, and do your best to meet them.

6. Arrangements with artists. If it is at all possible, folk artists should be paid for participating in a festival. It is a good idea to have some kind of written contract with participating artists, even if it is only an exchange of letters. Plan to pay the artisans at the festival. If participants are coming from very far away, they will need food, shelter and possibly transportation. These should be provided by the festival organizers. It is also a good idea to reimburse artists for mileage if they have to travel very far. Plan accommodations well in advance: many hotels and motels will provide special rates for special events, and local colleges can often provide housing.

7. Publicity. Good publicity is crucial and should be planned in advance. This means frequent press releases as the event is coming up, public service announcements on radio or television, radio day-time talk shows, and numerous flyers or posters.

8. Interpretation. If the festival is to be educational as well as entertaining, it is important to provide interpretive materials for the visitors. One way to do this is to publish brochures. They can include schedules of events, maps of the festival grounds, photographs, brief articles on the participating artists, and articles on the folk art forms presented at the festival, or on the history and culture of the community. A stage schedule should be posted by the stage. A stage presenter (or emcee) is a good idea. This person can be responsible for introducing the performers as well as provide information about their lives and backgrounds. The emcee should also give details about the history, cultural context and meaning of each individual performer's art form. Some artists or groups may want to do their own presenting. Signs should be posted for craft demonstrators which describe who they are, where they are from, and what they are doing. Craft demonstrations can be enriched through small exhibits about the craft traditions. Another way to provide interpretation is to ask researchers or community scholars to give public presentations prior to the festival, about traditional arts in the community. The integration of information about the artisans and their work with the visual performances and demonstrations will help to provide a holistic educational experience for your audience as well as the participants.

9. After the festival. There is still a lot of work to do after the festival is over. Grounds need to be cleaned, stages taken apart, equipment put away or returned to it owners, budgets balanced and final reports written. Thank you letters should be sent to participating artists, volunteers and staff.

Advance planning is essential if a festival is to succeed. Above all, festivals are complex events, and the unexpected should be expected. *Patience and flexibility* are essential.

SUGGESTED READINGS

Wilson, Joe and Lee Udall. Folk Festivals: A Handbook for Organization and Management. Knoxville: University of Tennessee Press, 1982. An extremely useful and thorough guide to the practicalities of organizing folk festivals. Well-organized and easy to use. Essential.

Wyoming Centennial Festival Program Book. Contains five essays on Wyoming folk arts and biographical sketches of Wyoming folk artists. Limited copies are available at no cost form the Wyoming Folk Arts Program, P.O. Box 4036, University Station, Laramie, WY 82071.

CHAPTER FIVE

FOLK ARTS IN EDUCATION

The use of folk arts in the classroom can provide a rich and stimulating venue through which to augment already established curricular material. Folk arts concepts, theories, and applications address all learning domains (cognitive, affective, and motor learning domains) and can be developed to facilitate the learning of special needs students as well. Folk arts can supplement curricular in art, music, history, social studies, English and language skills, and have even been used in such domains as math and physical education. This section of the handbook is meant to suggest some of the ways that folk arts can be used in the classroom. Teachers may want to go beyond this handbook, by consulting the bibliography and list of resources.

The use of folk arts and folk artists in the public schools has a number of advantages. Borrowing again from Drawing from the Well, we have listed the following educational benefits of integrating folk arts into school programs:

* . . .[F]olk arts provide an easily accessible, engaging and participatory way for students to become involved in local history. In learning from other community members, students are also better able to understand their own place in the historical continuum.

* Because these studies are often of a cross-cultural and intergenerational nature, they lead to increased communication between students, family members and others in the community. They can also work towards the reduction of prejudice and discrimination by inspiring an appreciation for cultural diversity.

* Folklore and oral [tradition] emphasize process as well as product, and therefore provide an effective way to focus on students' learning skills. Reading and writing, listening and speaking, and critical thinking skills are all enhanced by the interviewing and editing process.

* Approaching social and cultural issues through the arts may be more suitable to some individuals' learning styles; and students may learn on a more affective level through the arts than they would through other forms of instruction.

* Activities that involve music, dance and the visual arts also allow students to develop their own creativity, and to communicate feelings and ideas that might not be expressed through other media.

* The interdisciplinary nature of these approaches allows teachers to draw from rich musical, historical, literary, and cultural sources (Drawing From The Well, pp. vii-viii).

In learning about and working with folk arts, students learn how the concepts learned through texts and other supporting materials can be applied. By facilitating learning through the use of students' own unique material culture and oral traditions they become empowered--history, social studies, art, language all become more real; students readily are able to acquire ownership of knowledge and pride in that ownership. Through the folk arts, students discover that the quilter who lives down the block, or the saddlemaker across town are as much artists, in their own way, as the painters and sculptors who exhibit their work in Santa Fe or New York. It follows that their own individuals means of artistic expression will then be validated and valued.

The introduction of folk arts into established curriculum can readily increase the desired effect of applied lessons. For example, the introduction of folk art skills and techniques in the arts can afford students who may not do well at sketching or painting an opportunity to explore other areas of creative expression through learning bead- or leather-work.

This approach also gives educators an opportunity to excercise "artistic license" in their development of curricular materials--a curricular unit on folk arts can be developed to address several areas of learning. A cross-discipline unit can deal with issues and concepts in the arts, history, social studies, language arts, music, and applied studies such as home economics and industrial arts. This method offers educators an opportunity to provide students a venue through which they can discover how subjects are interrelated and interdependent.

Below is an outline of a proposed curricular unit which can be used to develop your own unit on an introduction to folk arts. Teachers should draw on the earlier parts of this handbook in discussing basic concepts, types of folklore, fieldwork techniques, and so on. Following the outline are ideas and suggestions on how different methods and concepts can be presented and applied.

I. Introduction to Folk Arts.
   A. What are Folk Arts?
      1. Basic concepts
      2. Folk groups
      3. Types of folk arts (Teachers may want to select a few folklore forms to emphsize.
   B. Discussion/survey of local folk arts or artists.

II. Class Projects
   A. Choosing a projectk Theory, Etiquette, and Techniques
      1. Discussion of groups students may collect from: family, neighborhood, etc.
      2. Discussion of fieldwork techniques
         a. Photography
         b. Audio and video
         c. Written documentation
   B. Research
      1. Making contacts
      2. Documenting folk arts
   C. Presentation
      1. Oral/written report and supporting documentation/data
      2. Collecting and archiving of student reports

When developing your own curricular unit on folk arts, consider the possibilty of an on-going program. Your school could house a local folk arts "archives" which would hold the compiled works of students over the years and act as a valid resource for future studies and programming--for the community as well as the school.

RESEARCH TO IDENTIFY FOLK ARTS AND ARTISANS

If possible, it is a good idea that teachers do research themselves before using folk arts in class. Teachers should familiarize themselves with folk arts as much as time allows by studying this handbook and the texts in the bibliography, and checking out local, regional and state resources. Most of the cassette tapes, videotapes and so on mentioned in the bibliography are available for classroom use. Teachers may want to identify folk artists in their own communities by using the fieldwork methods outlined above; in addition, the Wyoming Arts Council has a Folklorists-in-Residency Program which can help to identify folk artists in a community and bring them into the classroom. It is a good idea to bring actual examples of folk arts into the classroom, whether that means showing slides, playing tapes, bringing in actual objects, performing items of folklore (stories, songs, etc.) that students or teachers already know, or bringing in actual folk artists. When teachers show items of folk art, they should indicate where the item came from, and to what group it is traditional. Slides of folk artifacts can be taken at museums, craft shops, artists' studios, or simply from the landscape. If teachers can actually bring in artifacts as well as showing slides, that is always a help. It is a good idea, too, to indicate where the slides were taken, and where the students can find material folk arts in the community for themselves.

Kitty Butler of Sheridan making a pair of chaps.

Student Collections

Once students have been introduced to the range of material folk arts, they can collect them from their family, friends, or from themselves. Students may identify one item as an over-night homework assignment, or more extensive projects can be assigned. It is a good idea to hand out collection forms (see Appendix 3) which students can fill out and that will serve as a guide for the completion of the assignment. The items collected can be presented by the students in a "show and tell" format in which they show the item to the class and talk about it, or they can be required to write a paper, in which case a photograph or sketch of the object would be desireable.

Examples of items which may be collected are:

Heirlooms. In documenting a family heirloom, a student should describe what it is, where, when and by whom it was created, how it was created (if known), any stories or history associated with it, and its significance to the family: as a memento of particular ancestors, or of the ethnic or national origins of the family. If your assignment involves bringing the object into class, keep in mind that some family heirlooms may be too big or too valuable to bring to school. Common examples of heirlooms which could be used are quilts or other textiles, old clothes, old photos, etc.

Active Traditions. Ask students to document active folk traditions in their families. This can mean crafts such as quilting, needlework, leatherwork, songs, riddles, jokes, dance forms, or holiday traditions. If this is the case, perhaps you could suggest an contact for the student or share something of your own. Virtually any family, however, will have food traditions, so it is a good idea to give foodways some emphasis in class. Students can collect, photograph or describe the objects created, but should also be encouraged to document the processes of creation: the recipes and preparation techniques for traditional foods, the ways in which a quilt is laid out and the kinds of stitches used, and so on. If foodways are to be emphasized, a meal could be organized at which students bring in foods prepared according to traditional family recipes.

VISITS TO LOCAL MUSEUMS

Local museums can be a rich source of material folk arts, and museum personnel will usually cooperate in any way they can with educational activities. It is a good idea for a teacher to visit a museum prior to taking the class, in order to identify the folk art objects and find out as much as possible about them, as well as make arrangements for the class to visit. The class can then be given a tour of the museum, led either by teachers, museum personnel, or both. Prior to the tour, it is a good idea for the teacher to discuss with the class what they are going to see at the museum, and to make a class assignment. Each student, or group of two or three students, can be assigned a particular object to document. After the tour, each student or group can concentrate on their particular object. The students can photograph or sketch it, or at least describe it as thoroughly as possible. They should record as much information as they can from simply observing the object and reading any interpretation provided by the museum. Museum personnel can provide them with more information, and may be able to refer the students to other individuals who are knowledgable about the object. Information should be collected, if possible, on the object's history, who made it and how they made it, what it was used for, and affiliations with any group: i.e., it may be a hand-made saddle which is distinctive to Cheyenne or Sheridan, it may be a painted egg-shell made by a Hungarian immigrant, beadwork done by a Shoshone Indian, and so on. The student may also

want to speculate on how the object was created or used in the environment it was originally intended for. The teacher may also want to assign library research into the creation or use of similar objects.

This project can result in either class presentations or papers. It is a good idea to provide a handout at the start of the project (see Appendix 3).

FOLK ARTISTS IN THE SCHOOLS

The first step in a folk artists in the schools program is for local folk artists to be identified. This may be done through the techniques described in the fieldwork section above; the Wtoming Folk Arts Program may also be contacted to help identify folk artists in the community. Another option is to make use of the Wyoming Arts Council's Foklorists in Residence Program, which can also provide funds. Keep in mind, before actually inviting artists into class, that it is important not only to invite people who are good artists, but people who are reasonably articulate speakers. The president of the local fiber guild, or leaders of other craft groups, can often tell you which local craftspeople are the best speakers. In my experience, most folk artists are happy to talk about what they do.

Before the artist comes in, discuss with your class what it is they are going to see. Have them make a list of questions to ask the artist. You may want to have a reading assignment; the Foxfire books (see the bibliography) are a good source for articles on folk arts which are easy to read and suitable to public schools. Although they deal with the southern Appalachians, much of the basic information is relevant to anywhere in the country. They also are good models for student articles.

The artists can talk about the history of their crafts and how they got involved with them. They can bring in examples of their work to show the class. Ideally, artists can talk about and demonstrate craft techniques. Students should be taking notes and asking questions. The students should write a short paper, or possibly take a quiz, on the artist's presentation.

Another possibility is to have artists actually teach craft techniques to students who have the tools and materials in front of them and can practice the craft process themselves. This requires money, since tools and materials must be bought. Keep in mind also that many traditional crafts involve the use of sharp objects, which may make them unsuited for young children.

FIELD TRIPS TO EXPLORE THE AREA

Field trips to observe and record folk art and architecture on the landscape can be both fun and educational. Architecture, yard art, hand-painted signs and murals, and cemetaries all can be investigated; they can all be sampled on the same

trip, or you may want to limit one trip to a cemetary or a particular ranch or section of town. Keep in mind that, for many of these topics, there are local authorities who would not only be happy to advise you, but who could lead the field trip.

The first step is to investigate the area yourself and plan out the trip. If you're visiting a cemetary, go there first and identify the interesting tombstones. You may want to investigate the history of the cemetary, either through the cemetary office, the local historical society, or other knowledgable people, so you can tell your class about its history, stone-carvers and so on. You might also want to identify some of the symbolism used on the tombstones. Religious symbols include crosses, lilies, roses, doves, clasped hands, fingers pointing up, broken chains, the gates of heaven, and many others. Lambs are symbols for children. Modern tombstones often have outdoor scenes; many of them have symbols of the deceased's occupation or hobby, or even photographs of the deceased. Rubbings are an enjoyable activity which most students can do well. Just be sure to supervise your class so that no tombstones are damaged.

If you want to investigate architecture, it is a good idea to find one or two limited areas to take your class: a ranch or an area in town. You should find out as much as you can about the architecture before hand: dates and history, who built it, the materials and building techniques, the architectural "type" and its possible ethnic or regional associations. The architectural guides listed in the bibliography should be useful for this. The owner of the building may be helpful and may also want to lead the tour. You may be able to find local architectural authorities who will lead the tour. If the visit is to a ranch, it is a good idea to visit a variety of buildings on the ranch, including houses, barns, stables, or bunkhouses, and talk about the ways that the buildings are used in daily life (or were used in pioneer days).

Possible student assignments might be:

Have students, as a group, document a building: take measurements and make a floorplan, and photograph or sketch architectural details, and so on. It is a good idea to pass out forms to guide the work. (See Appendix 4).

As a creative writing assignment, have students write a description, perhaps in the form of a diary, of a day in the life of an individual who might have lived on the ranch during pioneer days.

Yard art, murals and hand-painted signs can also be visited on field trips, perhaps just on a drive in which they are pointed out. Visits with their creators could be arranged.

STUDENTS INTERVIEWING SENIOR CITIZENS

Senior citizen centers are a rich source for folk arts. Having children interview senior citizens is a good way to preserve some of the vanishing crafts such as lace-making or braided horsehair, can help to bridge the generations, and can often be good therapy for senior citizens. The following are some guidelines for creating this kind of project:

- Investigate the local senior citizen centers, identify the folk artists, and contact them to find out if they are interested in becoming involved with the project.

- Talk about the project in class: how to do fieldwork, questions to ask, and so on.

- Match up particular children (groups of two or three are best) with particular artists to be interviewed.

- Have the students do some preliminary library research on the particular art or craft they are investigating, and prepare a list of questions for the interview. The teacher should check the questions, making comments and suggestions.

- The interview should proceed. The best idea is two or more interviews, with students consulting teachers in between.

- The project should finish with papers or class presentations.

FOLK ARTS IN THE DISCIPLINE-BASED ART CURRICULUM

Discipline-based art education integrates the disciplines of art history, art criticisms and aesthetics with art production in the class room. The goal is to familiarize students with a variety of the major traditions in both Western and non-Western art, and help them develop the skills involved in discussing and responding to art, all of which should complement the actual production of art. Discipline-based art education has become increasingly common in American schools since its introduction in the mid-1960s, and is commonly the basis for the development of art education curricula.

Folk arts are an important part of discipline-based art education. There follows a listing of some of the advantages of using folk arts in the art curriculum, and some ideas on how to do it:

1. Bringing in folk arts from the local community is a good way of getting students to relate to arts. For example, if a class is going to deal with the formal

analysis of paintings, a focus on quilts, tooled designs on leather, and other forms of community folk arts with which students will be familiar, are often a good way to familiarize students with the analysis of line, color, patterns, contrasts, motifs and other formal elements of a work of art. Geometric patchwork quilts can provide an excellent study in the use of contrasting colors, as repeated shapes in a variety of colors build up a visual rhythm; the often intricate, flowing tooled floral patterns on saddles can provide a lesson in the creation of motion through the arrangement, shading and use of foreground/background contrasts with a limited number of motifs. These are just two examples of many that may be found in local communities.

Not only can such analysis lead to the formal analysis of fine arts objects, but also help students to recognize folk arts in the everyday environment. Folk arts are common in the daily lives of almost everyone: an awareness of this can lead to an enhanced awareness of art in daily life, and use of the skills involved in analyzing arts in everyday settings, not just the classroom.

Students can bring in craft objects from their own families and communities, along the lines of some of the class projects outlined above; the objects can then be analyzed in class.

2. Most folk arts are related to their social, cultural or material environment in a more obvious way than fine arts. Many folk arts have an obvious, material use or function: saddles are used to ride horses, canes to assist someone who has trouble walking. The use of such objects has to be a determining factor in the their shape, size and so on. Many folk arts have ceremonial functions: such items as masks used in parades or festivals, or carved or painted images of saints used in church services can not be understood outside of the religious or secular ceremonies of which they are a part, and the larger culture, with its complex network of social mores, religious beliefs, symbols and so on. Again, the use of such objects has to be a determining factor in their creation: a religious object, for example, cannot depart too much from traditional symbols and shapes, or it will not be acceptable for ceremonial use. Even folk arts which are purely decorative, such as quilts or lace, make use of motifs and patterns which are traditional within certain groups. Patchwork quilts are a good example of an art form in which traditional patterns used over and over: the elements of form come out of a very narrowly defined cultural repertoire. Nevertheless, there can be much variety within, say, log cabins quilts, or double wedding ring quilts, depending on the size and color of the shapes.

Again, you may want to approach this theme and cultural context and use by having students bring in folk art objects. They presumably would know, or could find out, what the uses of the objects are, and what the sources and meanings of the traditional patterns and symbols. The point is that, because cultural context is such an important factor in folk arts, this is a good way of dealing with the importance of cultural context with art in general.

3. Dealing with folk arts in the art curriculum is a way of bringing in a variety of cultures. Although most cultures can be said to have both folk and fine arts, it is the folk arts which are the roots of cultural diversity, the well springs of what is unique or characteristic to the arts of a particular culture.

This is a way of dealing with issues of aesthetics. Concepts of what is beautiful, of how certain objects or intangible qualities can be meaningfully symbolized in a work of art, or of what elements of line, color, balance, or other formal criteria are acceptable in a work of art, are culturally relative. This might be approached, for example, by comparing European or Euro-American visual arts with those of Native Americans, such as beadwork, dance costumes or painted hides. Dealing with folk arts from a variety of different cultures can broaden students' ideas of what is acceptable or possible in a work of art.

The teacher may want to start by bringing a few items into class, or showing slides, in order to introduce these topics. Then students can bring in objects themselves to be discussed in class. At some point the teacher should consider a field trip around the town, or to the local history museum or cemetery; students can discuss which of the objects they see are art, and why they can (or can't) be considered art.

CONCLUSION

In closing this section on Folk Arts in the Classroom, we would like to once again refer to a passage from Drawing From The Well:

> . . .[Projects integrating folk arts can be developed to respect] the essential process as well as the product involved in folk arts studies and oral traditions--both in terms of student learning and community involvement. In practicing the methods of folk lore and oral history, students learn to listen constructively, to make astute observations, and to ask critical and provocative questions about what they observe. The final stages of the interview process challenge students to present their material in a meaningful and accessible way--whether through classroom discussions, writing assignments, or more elaborate public presentations.
>
> While students are developing these various skills, they are also discovering, analyzing and reflecting upon issues central to the humanities. They are exploring the context in which cultural traditions are created, communicated and adapted; they are investigating historical issues through the experiences of their own families and community members; and they are learning about other cultures in their own classrooms and in the world at large. In this way, students are engaged in the heart and sould of history--deepening their

relationships with others, and broadening their perspectives on social issues, past and present (p. viii).

SUGGESTED READINGS

Belanus, Betty, ed. Folklore in the Classroom. Indianapolis: Indiana Historical Bureau, 1985. Although this workbook was intended for public school teachers in Indiana, it is the best available guide to teaching folklore below the college level. Contains essays by different authors on finding folk arts in local communities and on using them in different aspects of education. The emphasis is History and English classes; not art classes. Contains lesson plans, work sheets and many other very practical items. Can be purchased for five dollars from the Indiana Historical Bureau, 140 North Senate, Indianapolis, IN 46204.

Graham, Andrea. Nevada Folklife: A Curriculum Unit for Junior High and Middle School Students. Nevada State Council on the Arts, 329 Flint St., Reno, NV 89501. Good introductory unit to folk arts and folk life.

Grider, Sylvia and Nancy J. Nusz. 1988. Children's Folklore: A Manual for Teachers. Florida Department of State. An wonderful resource which contains and develops ideas for providing students with the tools to identify and examine their own folklore to children. This manual provides an added bonus of the teacher having an opportunity to learn about children's folklore from children. Available through the Bureau of Florida Folklife Programs, P.O. Box 265, White Springs, FL 32096.

Grinder, Alison L. and E. Sue McCoy. 1985. The Good Guide: A Sourcebook for Interpreters, Docents and Tour Guides. Ironwood Press:Scottsdale, Arizona. This is an excellent resource in the development of educational programming related to museum collections. The concepts and ideas presented in this text are based on sound educational theory and application.

Jackson, Bruce, ed. Teaching Folklore. American Folklore Society, Documentary Research, Inc., 96 Rumsey Road, Buffalo, NY 14209. Advanced educational approaches to teaching folklore. Good resource. Write for information on cost.

MacDowell, Marsha, ed. Folk Arts in Education: A Resource Handbook. East Lansing: Michigan State University, 1987. A huge and wonderful collection of information on folk-arts-in-education programs from around the country. Includes reports on ten different state programs from the program

coordinators; lengthy excerpts from a number of teacher's guides and curriculum guides; and first rate bibliographies and guides to resources. This book is a must for anyone contemplating a folk-arts-in-education program. Can be obtained for fifteen dollars from the Michigan State University Museum, Michigan State University, East Lansing, Michigan.

MacDowell, Marsha. Folkpatterns: A 4-H Leader's Guide. East Lansing: Michigan State University Cooperative Extension Service, 1982. Provides information for the 4-H leader or classroom teacher interested in starting programs in the folk arts or cultural history. Includes suggestions for specific projects.

Rosenberg, Jan. A Bibliography of Works in Folklore and Education Published Between 1929 and 1990. Folklore and Education Section of the American Folklore Society. Texarkana Regional Arts & Humanities Council, P.O. Box 1171, Texarkana, AR 75504-1171, (903)729-8681.

Silnutzer, Randi and Beth Gildin Watrous, eds. Drawing From The Well: Oral History and Folk Arts in the Classroom and Community. Pioneer Valley Folklore Society, P.O. Box 710, Greenfield, MA 01302. Twelve dollars. Excellent resource.

Voris, Helen H., Maija Sedzielarz, Carolyn P. Blackmon. 1986. Teach the Mind Touch the Spirit: A Guide to Focused Field Trips. Field Museum of Natural History:Chicago. A helpful resource in planning field trips that will encourage students' interaction as well as encourage learning.

Wigginton, Eliot, ed. Foxfire. Garden City: Anchor Press/Doubleday, 1972-84. 8 volumes. Wigginton organized a folklife project in Rabun County High School, Georgia, in which high school students interviewed local people and documented various kinds of folk traditions. This resulted in a quarterly magazine, Foxfire, which is run entirely by students, and in this series of volumes which document a huge variety of Georgia folk traditions, including baskets, moonshine, pottery, blacksmithing, chair-making, cock-fighting, and a great many others. Articles typically include a general description of the tradition and a how-to guide which goes through it step-by-step. Although dealing with Georgia, they are good, basic, easy-to-read articles which are a good choice for junior high or high school students. The books are available in paperback; for the magazine and newsletter, see the magazine section of this bibliography. Foxfire also publishes a periodical for educators called Hands On. It is a quarterly publication full of information and useable/practicle materials for the classroom.

Wood, Pamela. You and Aunt Arie: A Guide to Cultural Journalism based on Foxfire and Its Descendants. Nederland, CO: IDEAS Press, 1984. A guide

to creating Foxfire type projects. Includes tips on interviewing, using cameras and tape recorders, transcribing tapes, and publishing. Intended for school teachers. For more information, write to the Institutional Development and Economic Affairs Service, Nederland, CO 80466.

Workshops and resources are available for educators through the Wyoming Folk Arts Program. The workshops introduce teachers to practicle approaches to the study and teaching of folk arts. For additional information contact the Wyoming Folk Arts Program, American Studies Program, University of Wyoming, P.O. Box 4036, University Station, Laramie, WY 82071.

An excellent resource for educational materials on the Shoshone and Northern Arapaho people is the Nii'eihii Koyih'o Cultural Resource Center, Wyoming Indian Schools, Box 340, Lander Route, Ethete, WY 82520, (307)332-2063.

Museums house collections of local and regional material culture. Contact your local museum and talk to them about cooperatively developing an educational program using their resources and collections. Larger museums, such as the Wyoming State Museum in Cheyenne, Nicolaysen Museum in Casper, and the Buffalo Bill Historical Center in Cody, employ educational directors. Oftentimes these institutions already have developed units of study which can be accessed to augment learning units.

Many state folk arts programs have curricular materials available to educators at a minimal cost or free upon request. If you are interested in receiving a list of names and addresses of state folk arts coordinators, contact the Wyoming Folk Arts Coordinator, American Studies Program, University of Wyoming, Laramie, WY 82071.

CHAPTER SIX

FUNDING AND RESOURCES

There are a number of private and public organizations that provide financial support for folk artists or for public programming in the folk arts. This section briefly surveys some of the possibilities. Before applying to any of these organizations, it is a good idea to contact a number of them, obtain their grant proposal forms, and talk with their representatives about different possibilities for funding. Grant writing is a time-consuming process, so it is best to be sure beforehand that an organization is interested in the type of proposal you are making. Three general rules to keep in mind:

1. Public agencies almost always make financial awards on a **matching basis**, meaning that at least half the funding must come from a different source, usually private. Generally, the matching funds must already be promised, or at least applied for, before the public funds can be applied for. In many cases, **in-kind** expenses can count as part or all of the matching funds: that is, the value of equipment being donated or loaned, or of time being donated by individuals (i.e., if someone offers to do ten hours of typing for you at no cost, and that individual would normally charge ten dollars an hour, that is an in-kind value of one hundred dollars). Some organizations will only allow in-kind expenses to make up a portion of the matching funds; others will not allow them at all.

2. Although some organization grant awards to individual artists, most awards are given to non-profit, tax-exempt organizations. This might include educational institutions, ethnic organizations, community organizations of various sorts, senior citizen centers, arts organizations, historical societies, professional societies, and Native American tribal organizations. These organizations must be able to prove their tax exempt status. If a project can be shown to be beneficial to any of these groups, it is usually not difficult to find a sponsor.

3. Specific types of grants normally have set dates, one to twelve times a year, at which time the grant proposals must be submitted. All of the proposals submitted by a particular deadline will then be competing for funds. The competition will vary depending on the number of applicants; a proposal that is turned down one time could be funded the next time, if it is rewritten and resubmitted. It is a good idea to submit a rough draft of a proposal to the granting agency several weeks before the deadline, to solicit their comments. If a grant is turned down, most agencies will suggest ways to improve it.

Grant-funding institutions at federal, state and local levels will often support folk arts programming. The following list of funding sources is by no means complete. For assistance with grant-writing, contact the Wyoming Arts Council, 2320 Capitol Ave., Cheyenne, WY 82002, (307) 777-7742, or the Wyoming Council for the Humanities, P.O. Box 3643, University Station, Laramie, WY 82071, (307) 766-6496.

1. Local organizations. Local or county organizations such as schools, libraries, churches, community colleges, museums, historical societies, and the Agricultural Extension Service (including the Extension Homemakers and the 4-H) are often willing to offer help for projects which benefit the local community, or which document or celebrate its history and culture. This does not necessarily mean giving money. Most of them don't have much money, and/or would have to apply to county, state or federal governments to release funds, but they often are a good source for volunteers, equipment, or ideas. Volunteers and donated equipment can be listed as in-kind expenses on many grant proposals.

The Chamber of Commerce is one local organization which sometimes can offer money, if a project can be shown to materially benefit a community (a festival, for example), and it can also help with information or publicity. Such organizations as newspapers and radio or television stations, too, can be a big help with publicity, with disseminating information, and possibly with publishing, or assistance with other media such as photography, movies, videotapes or audiotapes.

Community businesses (or chains which have stores or offices in the community) such as banks, insurance companies, or discount stores, can often be persuaded to make small donations to community projects. Local offices of large corporations such as utilities, oil or mining companies or railroads will sometimes make small grants, and can tell you about larger grants available through their national organizations.

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2. State-wide organizations.

A. Wyoming Arts Council. In addition to grant funding, the Wyoming Arts Council provides technical assistance and support. The Arts Council has several publications available on arts resources in Wyoming, as well as a newsletter, an artists' slide bank, various fellowships and awards for individual artists, and many other services. There follows a list of some of the grant categories, any of which could include folk arts. All are awarded on a matching basis. All but the "Individual Artist" category are awarded only to non-profit, tax-exempt organizations. The Arts Council also administers an endowment to provide long-term support for arts organizations, and provides guidelines for finding foundation support.

Community Service Grants. Funding for arts organizations and for most special projects. Includes Majors Grants, General Operating Support Grants, Project Grants and Technical Assistance Grants. No specific maximum amount. One annual deadline: February 15.

Open Door Grants. (Maximum $750) For unforseen arts opportunities not included in Project or General Support Grants and for which the normal application deadlines are not appropriate. Proposals will be accepted all year, and the Council will respond to them within three weeks.

Arts Across Wyoming Grants. (Maximum $300) For bringing Wyoming artists into local communities. Proposals accepted anytime.

Individual Artists. (Maximum $1,000) This is the only Arts Council grant that is awarded to individuals rather than organizations. It is awarded to support specific projects, not ongoing support for an artist's work. The deadline is March 1st. Small grants to attend workshops or conferences are also available.

Arts In Education. Deadlines for all Arts-In-Education grants are February 15 and August 15.

a. **Artists-in-Residence Grants and Arts-Across-Wyoming Grants.** Artists are placed in schools, communities and other settings for residencies ranging from one week to nine months. Artists are carefully selected to participate in the program based on their professional work and unique ability to share the creative process with others. The WCA will assist local sponsors in identifying the appropriate artist for a residency and will provide the sponsor with up to 50% of the residency expenses through an Artists-in-Residence grant.

b. **Special Project Grants and Art Is Essential Grants.** Schools, educational institutions and educational service organizations may apply to the Arts-in-Education program for matching funds. Projects must seek to enhance current arts curriculum or must assist towards establishing on-going arts programming or curriculum in local schools.

c. **Technical Assistance/In-Service Grants.** For schools or school districts, educational service organizations and arts organizations.
For applications and more information on Arts Council grants write or call the Wyoming Arts Council, 2320 Capitol Ave., Cheyenne, WY 82002. 307-777-7742.

B. Wyoming Council for the Humanities. The Humanities Council provides funding for projects involving the humanities: that is, any one of the disciplines which studies human culture, including history, anthropology, folklife studies, literature, and the history and criticism of art and architecture. The Council has funded a number

of projects in the folk arts, but it is important to stress that the Council supports the study of folk arts, and programs which educate the public about them. It does not subsidize artists. Projects funded by the Council often involve researching local history and culture, and/or creating public presentations such as exhibits, seminars, lecture series, publications or videotapes. The Council also has a newsletter, offers speakers on various humanities topics, and makes annual awards.

Humanities Council grants require matching funds and a project committee which includes at least one humanities scholar. A humanities scholar generally means someone who has an advanced degree in the humanities and earns a living in them -- i.e., a folklorist, historian, art historian, or whatever field is relevant. The Council gives two kinds of grants: mini grants, for $2000 or less, and regular grants, for more than $2000. Mini grant deadlines are the first working day of every month. Regular grant deadlines are three times a year: March 15th, September 15th, and December 15th.

For more information or grant applications, contact the Wyoming Council for the Humanities, Box 3643, University Station, Laramie, WY 82071, 307-766-6496.

C. Wyoming State Historic Preservation Office. Through its Certified Local Government (CLG) Program, the Wyoming State Historic Preservation Office (SHPO) has federal money available for surveying and registering Wyoming's historically or culturally significant architecture, archeology, and other cultural resources. CLG funds may also be used for publications, walking tours, videotapes, programs in the schools, speakers, and other projects related to historic preservation. Grant priorities change from year to year, so it is a good idea to contact the SHPO during the early stages of your project.

These funds are released to certified local governments; this can mean cities, towns or counties, but they must be certified through the Wyoming SHPO office. Many areas of Wyoming currently have certified local governments. The SHPO also provides technical expertise of various kinds, and development grants and tax incentives for restoring historic properties. For more information about the various SHPO grant programs, contact the Wyoming Historic Preservation Office, Barrett Building, 2301 Central, Cheyenne, WY 82002, (307) 777-7697.

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3. Federal Agencies.

A. American Folklife Center. The American Folklife Center is a branch of the Library of Congress. They have coordinated several large scale projects, including folklife studies of the Blue Ridge Mountains and the New Jersey Pine Barrens. Although they do not provide funding for projects carried out by other organizations, they frequently will do such things as provide documentary equipment

and technical assistance for state or community folk arts projects. They also have a large archives of movies, videotapes, audiotapes, slides and prints, manuscripts, and other materials that may be used in research or to help plan out projects. Their free newsletter is very useful in learning about folk arts activities going on around the country. For more information, contact the American Folklife Center, Library of Congress, Washington, D.C. 20540, (202) 707-6590.

B. National Endowment for the Arts. The NEA has been one of the major institutions by which federal money is channelled into the folk arts. It awards matching funds to tax
exempt, non-profit organizations.

The Folk Arts Endowment is one branch of the NEA. It gives awards to folk festivals, community and ethnic celebrations, exhibits and workshops; to media presentations such as radio and television shows, movies, videotapes, and audiotapes; to help develop and support organizations which support the folk arts on local or state levels; and to a variety of other folk arts related activities.

Other branches of the NEA include the Artists in Education program, which assists school districts and state governments to identify local artists, including folk artists, and to place them in elementary and secondary schools; programs in architecture, music, dance and the visual arts, all of which include folk arts and provide support both for artists and for educational programming; and programs to assist in the creation or support of museum exhibits, and media presentations such as films, videotapes or audiotapes. All of these must be applied for through non-profit organizations such as school districts, colleges, museums, state organizations or Native American tribal organizations. The NEA's annual Guide To Programs has more details; it may be obtained from the Public Information Office, National Endowment for the Arts, Nancy Hanks Center, 1100 Pennsylvania Ave., N.W., Washington, D.C. 20506, (202) 682-5400. Information specifically on NEA folk arts programs can be obtained from the Folk Arts Program, at the same address, or call (202) 682-5449. The Wyoming Arts Council can offer advice and information on NEA programs.

C. National Endowment for the Humanities. A good deal of NEH money goes to support research projects carried out in academic settings. Many of the progams aimed at the general public are funded by the NEH's Office of General Programs, which has supported such projects as exhibits and media productions. The Division of Education Programs provides grants to elementary and secondary schools for teachers and administrators to learn more about certain disciplines, including folklore, and develop strategies for teaching them. There are many other NEH programs. For more information or grant applications, write (Appropriate Program), National Endowment for the Humanities, Nancy Hanks Center, 1100 Pennsylvania Ave., N.W., Washington, D.C. 20506. A more detailed listing of programs can be

obtained by writing to the Public Information Office, at the same address, or call (202) 606-8438. The Wyoming Council for the Humanities can offer advice and information on NEH programs.

D. Smithsonian Institution. The Smithsonian's Folklife Program is primarily concerned with collecting, preserving and presenting American folk traditions within the Smithsonian Museum, and with the annual Festival of American Folklife, which is held every summer in Washington, D.C. They do, however, provide technical assistance to folklife programs and folk festivals around the country. For more information, write to the Office of Folklife Programs, Smithsonian Institution, 955 L'Enfant Plaza, Suite 2600, Washington, D.C. 20560, (202) 287-3424.

E. Historic Preservation Fund Grants to Indian Tribes and Alaska Natives. These National Park Service grants have funded a wide variety of cultural conservation projects, including the retention of Native languages and traditional arts. The annual deadline is February 12th. Contact United States Dept. of the Interior, National Park Service, Preservation Planning Branch, Interagency Resources Division (413), P.O. Box 37127, Washington, D.C. 20013-7127, (202) 343-9505.

F. The Department of Education has several programs that can be used to fund educational programs in the folk arts in primary or secondary schools. The Arts and Humanities Program offers one year grants "to make the arts an integral part of the elementary and secondary curriculum." This can include folk arts and architecture. The Department's Community Education Program supports similar projects and supports the development of curriculum for the study of local ethnic groups. The Department's Office of Indian Education supports the teaching of traditional crafts in schools on Indian Reservations. For information on any of these programs, write to the appropriate office of the Department of Education, Washington, D.C. 20202.

G. The Johnson-O'Malley Assistance Program of the Office of Indian Education has supported programs to teach traditional arts and crafts to primary and secondary school children on Indian Reservations. For more information, write the Division of Educational Assistance, Office of Indian Education Programs, Bureau of Indian Affairs, Dept. of the Interior, Washington, D.C. 20245.

H. The Indian Arts and Crafts Board supports shops, workshops, museums, and other ways by which Native American crafts can be supported and encouraged. For more information, write to the Indian Arts and Crafts Board, Department of the Interior, Washington, D.C. 20240

4. Private Foundations and Corporations.

Thousands of private corporations will provide grants in specific topics or for specific areas of the country. They are far too numerous to list here, but the following two published directories are highly recommended. They should be available at local libraries.

a. Annual Register of Grant Support: A Directory of Funding Sources. Published every September by the National Register Publishing Company, 3004 Glenview Road, Wilmette, IL 60091

b. The Grants Register. Published every three years by St. Martin's Press, New York.

c. Funding Directory of Montana and Wyoming Foundations. Third edition, 1984.

The Foundation Center is a private, non-profit organization which collects, analyzes and disseminates information on foundations and philanthropy. The Wyoming Foundation Directory is available for $1.00 from their Wyoming office. For their national office, contact: The Foundation Center, 888 Seventh Ave., New York, NY 10106, (212) 975-1120. For their Wyoming office, contact the Wyoming Depository for the Foundation Center Materials, Laramie County Community College, 1400 East College Dr., Cheyenne, WY 82001, (307) 634-5853, ext. 206.

Further information on private and corporate support for the arts is available from the Wyoming Arts Council.

SUGGESTED READINGS

Bartis, Peter T. and Barbara C. Fertig. Folklife Sourcebook: A Directory of Folklife Resources in the United States and Canada. Washington: American Folklife Center, 1986. A very useful guide to folklife resources throughout the U.S. and Canada: public folk arts programs, academic programs, societies and other organizations, archives, serial publications, and companies that issue folk music recordings. Every organization that has anything to do with folklife or folk arts is in here somewhere. Can be purchased for $8.00 from the American Folklife Center, Libraray of Congress, Washington, D.C. 20540.

Coe, Linda C., ed. Folklife and the Federal Government. Washington, D.C.: American Foklife Center, 1977. This work is a listing of all the federal

agencies that support folk arts, what kinds of financial aid they are involved with, and how to go about applying for grants. Although it is ten years out of date, it is still extremely useful. Can be purchased for $5.50 from the Superintendent of Documents, U.S. Govt. Printing Office, Washington, D.C. 20402.

CHAPTER SEVEN

ADDITIONAL BIBLIOGRAPHIC RESOURCES

MAGAZINES AND JOURNALS

Annals of Wyoming. The official journal of the Wyoming State Historical Society. Includes articles on Wyoming culture and folklife as well as history. Annals is quarterly and comes automatically with membership in the society, which costs $5 a year. For more information or membership, write to the Executive Headquarters, Wyoming State Historical Society, Barrett Building, Cheyenne, WY 82002.

Foxfire and Hands On. Foxfire is the student run magazine of the Foxfire project; Hands On is a quarterly newsletter for public school teachers who are interested in doing their own classroom projects in the folk arts. Brochures and course guides are also available from the Foxfire program. Write to the Foxfire Fund, Inc., P.O. Box B, Rabun Gap, GA 30568.

Journal of American Folklore. The official journal of the American Folklore Society. International in scope and academic in focus. The Journal is quarterly and comes automatically with membership in the society, which costs $30 a year, $15 for students. For more information or membership, write to the American Folklore Society, 1703 New Hampshire Ave., Washington, D.C. 20009.

Northwest Folklore. A quarterly folklore journal which covers the northwest United States (including Wyoming) and western Canada. They recently published, for example, an article by Tim Cochrane on fire-fighter folklore from Shoshone National Forest. Articles are suitable for popular audiences, or for schools. Subscriptions are $8.00 and can be obtained from: Northwest Folklore, Center for the Humanities, DV-11, University of Washington, Seattle, WA 98195.

Rendezvous. An attractive journal of the history and culture of the Wind River Indian Reservation. Frequently includes articles on traditional arts. For more information, write Rendezvous, St. Stephen's Mission, St. Stephen's, WY 82524.

Wind River Mountaineer. An attractive quarterly devoted to the history and culture of Fremont County. Subscriptions are $10 a year. Write to the Mountaineer, 630 Lincoln St., Lander, WY 82520.

COLLECTIONS

American Heritage Archives, P.O. Box 3924, University of Wyoming, Laramie, WY 82071, (307)766-6385. A huge collection including a large amount of material on the history and culture of the American West.

Historical Research Section, Wyoming State Museum, Barrett Building, 2301 Central, Cheyenne, WY 82002, (307)777-7022. An extensive collection, including Wyoming folklore collected as part of the Federal Writers Project during the Depression.

Wyoming Folklife Archives, American Studies Program, P.O. Box 4036, University of Wyoming, Laramie, WY 82071, (307)766-3898. An extensive collection of slides, tapes and other documentation of folk arts and artists from around Wyoming. Mostly collected in the 1980s and '90s.

These three collections all contain extensive material on Wyoming folklife. There are many other archival collections in Wyoming. For further information contact your local library or the Wyoming Folk Arts Program.

APPENDIX 1

PHOTO LOG

Roll #	Photo #	Date	Setting	Subject

APPENDIX 2

INFORMANT DATA FORM

Tape Number(s): _____ Date _____ Time _____(a.m./p.m.)

Fieldworker's Name:_____

Address:_____
Zip Code

Phone Number: ( )_____

Informant's Name: _____

Address:_____
Zip Code

Phone Number: ( )_____

Age: _____ Sex: _____ Religion: _____

Birthplace (or where he/she grew up):_____

_____

Ethnic/Regional Background:_____

_____

Occupation: _____

_____

Type of Folk Art(s) Practiced: _____

_____

Length of Interview: _____

Setting of Interview:_____

Other people, things or events that affected the interview:_____

_____

_____

Summary of Interview:

PLEASE ATTACH INTERVIEW ANNOTATION OR TRANSCRIPT.

APPENDIX 3

FOLK ARTS COLLECTION FORM

1. Student's Name: _____

2. Name and description of item collected:
_____
_____

3. Where did you find this item, or who did you collect it from?
_____
_____

4. If you collected it from someone, give their name and address:
_____
_____

5. When was the item made? _____

6. Where does the item come from?
_____
_____

7. To whom has it belonged to?
_____
_____

8. What else do you know about its history?
_____
_____
_____

9. Who made the item? _____

10. How was it made?
_____
_____
_____

11. How is or was the item used?
_____
_____

12. Name the particular ethnic group, denomination, occupation, region of the country, neighborhood, family, or any other kind of group that the item may be associated with, if applies.
_____

13. What is there about the object which is characteristic of the group named in question 12?
_____
_____
_____

PLEASE ATTACH A PHOTOGRAPH OR SKETCH OF YOUR ITEM.

APPENDIX 4

ARCHITECTURAL FORM FOR CLASS PROJECT

1. Name of students or class: _____

2. Date: _____

3. Name of structure: _____

4. Owner (name and address):

   _____

   _____

5. Location (address or directions):

   _____

   _____

6. Location on U.S.G.S. topographical map:

   Map name: _____
   Location: Township _____ Range _____

7. Is the structure currently being used? _____

8. If the structure is being used, how is it used (ie. is it a private house, barn, shop, warehouse, etc.): _____

9. What was its original use, if different then its current u. e?

   _____

10. State the condition of the structure (excellent, good, fair, poor):

    _____

11. If the structure is in fair or poor condition, describe the problems that you observed (ie. roof falling in, etc.):

    _____

    _____

12. Date of construction (if known): _____

13. Builder and/or architect (if known): _____

14. What materials is the building made of?

    _____

    _____

15. Architectural type or style (ie. log barn, clipped-cable roofed house, etc.):

    _____

16. What is the structure's historical significance:

    _____

    _____

ATTACH A MEASURED FLOORPLAN, PHOTOGRAPHS, AND/OR SKETCH.

EVALUATION

Your comments and suggestions are important to us. Please take time to fill out and mail the following evaluation form to us. Your response will remain confidential. Please forward the completed form to: Wyoming Folk Arts Program, American Studies Program, P.O. Box 4036, Laramie, WY 82071.

1. County of residence: _____
   State (if other than Wyoming): _____

2. My profession is: _____

3. I acquired my copy of the Wyoming Folk Arts Handbook from the following source:

   _____ **Wyoming Arts Council**
   _____ **Wyoming Folk Arts Program**
   _____ **Wyoming State Museum**
   _____ Other (please specify) _____
   _____ Through my school district
   _____ From a friend

4. I have/will use the handbook for (please circle all that apply):
   a. Augment existing school curricula
   b. Develop new curricular unit
   c. Research/identify local folk artists and art forms in my community
   d. Organize local festival
   e. Integrate folk artists and art forms into existing event
   f. For my own information
   g. Other: _____

5. I found the following section(s) to be the most useful/informative:
   a. _____ Chapter One--Introduction
   b. _____ Chapter Two--What are Folk Arts?
   c. _____ Chapter Three--Discovering Folk Arts and Artists
   d. _____ Chapter Four--Coordinating Local Festivals
   e. _____ Chapter Five--Folk Arts in Education
   f. _____ Chapter Six--Funding and Resources
   g. _____ Chapter Seven--Additional Bibliographic Resources

6. Please briefly describe ways in which you think the handbook could be expanded to better meet your specific needs. We would appreciate your candid evaluation (please use the back of this form if you need additional space): _____
   _____
   _____

Your name and address (optional): _____
_____

This handbook was made possible by funds from:

Wyoming State Museum,
Division of Parks and Cultural Resources,
Wyoming State Department of Commerce

Buffalo Bill Historical Center

Wyoming State Historical Preservation Office

Wyoming State Historical Society

University of Wyoming American Studies Program

Wyoming Folk Arts Program